

# MUSICAL AMERICA

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## PRIZE WORK ENDS FAMOUS FESTIVAL ON NORTH SHORE

Herman Hans Wetzler's "Legend of St. Francis" Wins \$1,000 Award Among Eighty-five Entries — Florence Austral's Local Début Also Feature of Closing Program—New Grainger Work and Brilliant Soloists Applauded

CHICAGO, May 31.—The seventeenth annual May Festival, given by the Chicago and North Shore Festival Association, in the Patton Gymnasium in Evanston, came to a brilliant close last night, with a stirring program in which the most notable items were the local début of a remarkable soprano, Florence Austral, and the first public performance of the \$1,000 prize work, selected from eighty-five manuscripts submitted by American composers.

The best five works were rehearsed by the Chicago Symphony on Friday evening, when the jury, composed of Richard Hageman, Percy Grainger and Charles M. Loeffler, awarded the prize to Herman Hans Wetzler for his "Legend of St. Francis." The composition was repeated at Saturday's concert and was heartily received by a colossal audience. The work is of a direct and delightful character, to many minds one of the best American compositions heard in this section of the country. The Chicago Symphony, under Frederick Stock, will include it in its programs next season. Mr. Wetzler, who divides his time between Europe and his native land, was guest conductor in some of his own music in local symphony concerts last winter.

Miss Austral's local début was naturally the most exciting event of the closing performance on Saturday night. In arias

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## MT. VERNON HAILS FESTIVAL PROGRAMS

Chicago Symphony and Novel Features Applauded

MOUNT VERNON, IOWA, May 30.—The twenty-seventh annual Mount Vernon Music Festival held from May 14 to 16 was an unqualified success. The Chicago Symphony provided the orchestral features, as usual. This orchestra has regularly played at the Mount Vernon festivals, and although most of its spring engagements have gradually been abandoned, Frederick Stock conductor, is unwilling, in view of the long association, to discontinue his trips here each May.

The soloists of this year's series were Sylvia Lent, Gilbert Ross and Jacques Gordon, violinists; Merle Alcock, contralto and Raymund Koch, baritone. The choral work was Hamilton Harty's "Mystic Trumpeter," given by the Cornell Oratorio Society and Orchestra under E. H. F. Weiss.

Unique features marked the programs. The opening concert was de-

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CECILE ARDEN

American Mezzo-Soprano of the Metropolitan Opera Company. Whose Successful Appearances in Recitals and Opera in the Last Few Years Have Interested Many Audiences. Miss Arden Has Been Reengaged at the Metropolitan for Her Ninth Season. (See Page 27)

## KANSAS CITY OPERA SURPASSES RECORD

KANSAS CITY, Mo., May 30.—Unprecedented success attended the fifteenth season of grand opera in English by the Kansas City Civic Opera Company in the Shubert Theater. Mr. and Mrs. Ottley Cranston, managers and directors, sponsored by the Kansas City Federation of Music Clubs, were rewarded for their many months of arduous labor with capacity audiences, appreciative and enthusiastic. At most of the performances extra chairs were used. Casts were well chosen and achieved a high standard of performance, the chorus was excellent and an augmented orchestra under N. De Rubertis was at all times a reliable, guiding factor.

Three performances of "Martha" were heard, one the opening night, and two matinées. Fine results were noted. At the first performance interest centered around the début of a young tenor, Le-

Roy Mace, as *Lionel*. Mr. Mace's voice is of beautiful lyric quality, unforced and evenly produced. His acting was natural, and he was given many recalls. Alberta Blattman was a vocally effective *Nancy*. Helen Blattman Summer, Ottley Cranston and R. A. Couchman were other principals of one of the outstanding performances of the week. The Wednesday matinee was attended by school children. A shortened version was given by the same cast, and the story of the opera was read between acts by Margaret Lowry of the music appreciation department of the public schools. Changes in the Saturday matinee cast included Gladys Cranston as *Lady Harriet*, Catherine Rue Rolling, James Mack and Richard McChesney.

Each season an opera that has not been in the repertoire before is added. This season "Tannhäuser" was chosen and sung most creditably at two per-

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## BACH FESTIVAL ATTRACTS THROG TO BETHLEHEM, PA.

Dr. J. Fred Wolle Resumes Baton After Year's Absence, Giving Stirring Performances of Masterpieces — Christmas Oratorios Revived After Nine Years — Mass in B Minor Sung as Usual—Local Soloists a Feature of Programs

BETHLEHEM, PA., May 31.—Last year's disappointment was this year's delight at the Bethlehem Bach Festival. With deeply devotional performances of the Christmas Oratorio and the B Minor Mass Friday and Saturday, the events announced for a twelve-month ago, then postponed at the eleventh hour because of the serious illness of the Festival conductor, Dr. J. Fred Wolle, took their place in the long and honorable record of the Bach Choir. This was the nineteenth festival and although it differed from the others only as one star differs from another in glory, it may be remembered in years to come more clearly than some of its fellows by reason of increased participation as soloists of members of the Choir.

Since its inception twenty-seven years ago, the Bach Choir has sung the B Minor Mass on the second day of every festival. The work chosen for the first day is what gives each festival its distinguishing character. One year brings the St. Matthew or the St. John Passion, another a group of the cantatas, another a miscellaneous commingling of orchestral and vocal Bach. This year the Christmas Oratorio, which had not been sung at Bethlehem for nine years, and which seems to have been rather generally neglected of late, gave to the festival an impress of jubilation and high spirits, for the work is celebrational

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## LUTKIN RETIRES AS DEAN OF EVANSTON

Post Is Offered to Frederick Stock of Chicago

CHICAGO, May 30.—Peter Christian Lutkin is retiring from the post of dean of the Northwestern University School of Music, Evanston, and the office has been offered to Frederick Stock, who will complete this fall his twentieth year as conductor of the Chicago Symphony.

Acceptance of the offer would entail general directorship of the North Shore Music Festival, the outstanding spring musical event in this vicinity. Mr. Stock has not refused the invitation, but has made it known he cannot accept if acceptance would compel him to leave his orchestra.

Charles H. Hamill, president, and Horace S. Oakley, vice-president of the Chicago Orchestral Association, are out of town, and no decision can be reached without consulting them.

Mr. Stock is already an exceedingly busy man, being engaged in enterprises of a philanthropic or civic character in addition to his duties as head of the orchestra.



## VOCAL GUILD OPENS CAMPAIGN FOR HOME

Fund of \$100,000 Sought for Permanent Quarters in New York

Plans for a \$100,000 campaign to raise funds for a permanent home as headquarters of the Guild of Vocal Teachers were formally presented by Anna E. Ziegler, president, at a meeting held in the studios of Meta Schumann on May 27.

The president told how the Guild had grown in the five months of its existence from a membership of about thirty prominent New York vocal teachers until it now embraces about 100 in this city, as well as many members throughout the country. The Guild was incorporated by the New York State Board of Regents and approved by the Supreme Court of Justice of New York County on Dec. 12, 1924.

Besides the main platform of the Guild, which is "to standardize vocal methods," one of the principal aims is "to provide a central organization with a permanent home in New York City," the campaign for which is now begun.

The president appointed a finance committee to decide upon the best methods of procedure. Janet Heddon is chairman of the group, which includes Lotta Madden, Mrs. Morris, Mrs. Sedgewick, Mrs. Woolworth and Miss Van Voorheis.

The majority of those present at the meeting were in favor of issuing bonds to members who would thereby have a financial interest in the house. An interested friend of the Guild has offered to purchase the first mortgage, after which it is expected that the house will become self-supporting. It is to contain a tea room, many studio apartments and a large auditorium for recitals and small opera performances.

The question of raising the Guild dues was also discussed, and it was decided that there should be a drive for 200 New York members. When this membership shall have been completed, the dues of all further applicants will be raised. Admission is gained by a vote of the active members, following an audition of several of the teachers' representative pupils.

The president announced that twenty-seven applications had been received since the previous meeting from men vocal teachers who desire to enter the Guild. A discussion ensued as to the desirability of admitting men as active members. The decision rested in favor of a continuance of the practice of admitting prominent men as honorary, affiliate and advisory members, but barring them from active membership which would involve suffrage.

Following the business meeting, Mrs. Cowen, head of the Stadium auditions, spoke and Meta Schumann's songs were presented by Lotta Madden and several other professional singers. Harriet McConnell, who has recently arrived from France, where she made her debut as *Delilah*, also gave a short program which constituted the examination by which her mother, who is also her teacher, entered the Guild.

Ida Geer Weller has invited the Guild to hold its next meeting at her summer home in Summit, N. J., on June 13. Among the new members recently admitted to the Guild is Florence Easton, soprano of the Metropolitan Opera Company, who has promised to give a musical evening for the Guild in the early fall. Other new members, including both affiliate and active, are Dr. Sigmund Spaeth, Frances Alda, Fay Foster, Meta Schumann, Charlotte Lund and Mrs. Robert Blackman.

### Symphony Society Announces List of Officers for Next Season

The New York Symphony Society has announced the complete list of officers for the coming year as follows: Harry Harkness Flagler, president; Paul D. Cravath and Henry Seligman, vice-presidents; Edwin T. Rice, treasurer; Richard Welling, recording secretary; Walter Damrosch, musical director and conductor; Mrs. Charles S. Brown, chairman, membership committee; Mary Burchell, chairman, educational committee, and Edwin T. Rice, chairman, pension fund. New members on the board of directors include James F. Curtis, Irving K. Hall, Mrs. Warwick Potter,

Barret Montfort, Mrs. R. P. Stevens, William Shepherd, Mrs. Albert Jaekel, Mrs. Arthur Montague Lewis, Mrs. Thomas H. Talmage, Maud Aguilar Lealand, Clara Cudahy, Mrs. Edwin C. Jameson, Mrs. Robert T. Swaine, Mrs. William Scott Pyle and Emily Smith. On the membership committee are Henry W. Taft, honorary chairman; Mrs. Charles S. Brown, Jr., chairman; Mary Burchell, Mrs. William Rodman Fay, Mrs. James Lees Laidlaw, Mrs. Wilbur K. Mathews, Mrs. Grayson M. P. Murphy, Mrs. John DeWitt Peltz, Mrs. Pleasants Pennington, Mrs. George Saint-George, Mary Hoyt Wiborg and Mrs. James P. Warburg.

### STADIUM AUDITIONS BEGIN

Thirty-two Singers Inaugurate Hearings in Aeolian Hall

Thirty-two singers composed the first batch of aspiring young artists to be heard in the auditions inaugurated jointly by the Stadium Concerts and the National Music League, in Aeolian Hall on the afternoon of June 1. It was evident that the committee, headed by Mrs. William Cowen, was disappointed in the character of work disclosed by most of the contestants, since many of the singers were not permitted to finish their numbers.

The hall was well filled for the beginning of the meet at two o'clock, but the gathering gradually dwindled until a mere handful was left at the close of the session, shortly after four. One obstreperous applicant caused a near riot, when he refused to sing anything but his own compositions. The desires of the committee for other numbers remained unheeded, and it was necessary for Mrs. Cowen to lead him from the stage.

Further hearings for singers were scheduled for Wednesday and Friday afternoons. Violinists and pianists will be heard next week, each playing the first movement of a concerto, for which they are asked to bring their own accompanists. Clifford Vaughan was the official accompanist for the singers, but many brought their own assistants.

### Denver Society Gives First Referendum Concert

DENVER, May 30.—The Denver branch of Pro-Musica (formerly the Franco-American Musical Society) gave its first referendum concert recently in Wolcott Auditorium. Fred Wright played Turina's "Sevilla" Suite for piano; Elwin Smith sang songs by Rubinstein, Arensky and Rachmaninoff; Catherine Cranmer-Garrison danced interpretatively Debussy's "Danse Sacre" and "Danse Profane," with piano accompaniment by Velma Sharp; Henry Ginsburg, violinist, and Sue Prosser, pianist, played two movements of the Schumann Sonata in D Minor; and a group of ten women, under Hattie Louise Sims, assisted by Margaret Day-Grubb, pianist, Ada Castor, soprano, and Florence Lamont-Hinman, contralto, gave an excellent performance of Debussy's "The Blessed Damosel." Mrs. Richard Crawford Campbell, president of the branch, told of the accomplishments in this field and of plans for the future. The first referendum concert must be recorded as a success, both as to the interest of the program matter and the manner of its presentation. J. C. WILCOX.

### Unlicensed Sale of Tickets Illegal in New York, Says Supreme Court

WASHINGTON, June 3.—According to a decision of the United States Supreme Court, just handed down, the resale of opera, concert and amusement tickets, except by licensed persons, is illegal in New York State. The ruling was given in deciding the appeal of Weller, who was fined \$25 there for selling these tickets without a license. The New York Appellate Division and Court of Appeals upheld the conviction. The United States Supreme Court rejected the contention of lawyers for Weller that the New York law was contrary to the Fourteenth Amendment to the Constitution. ALFRED T. MARKS.

## GUGGENHEIM AWARD IS WON BY COPLAND

Advance Fellowship Given to Composer—Will Visit Paris

Although the first formal awards for the John Simon Guggenheim Foundation will not be made until the spring of 1926 for the academic year of 1926-1927, there were several persons among those applying who, for various reasons, found it necessary to go abroad to prosecute their researches during the academic year of 1925-1926. From this number, fifteen, whose plans were most urgent and, in the opinion of the trustees, most meritorious, have been selected for appointment in advance of the general awards.



Aaron Copland, Composer

Aaron Copland, New York composer, is the sole musician of the group. The fellowship awarded provides stipends of approximately \$2500 a year, to be spent in whatever fashion the winner deems most useful for the furthering of his subject. Mr. Copland will do most of his work in New York and will leave around the first of the year for Paris, where he won honorable mention in the Prix de Paris in December, 1921.

Mr. Copland recently came into the limelight in New York when the New York Symphony, under Walter Damrosch, gave his Symphony for Orchestra and Organ. It was also given in Boston with Serge Koussevitzky conducting the Boston Symphony and Nadia Boulanger as organ soloist. Mr. Copland studied under Mlle. Boulanger at Fontainebleau several years ago and has also been a student of Rubin Goldmark in New York. He was born in Brooklyn in 1901.

Excerpts from his ballet, "Cortège Macabre," were performed by the Rochester Philharmonic, Howard Hanson conducting, on May 1. The first thing Mr. Copland intends to do is to finish his ballet, after which he will write several other works in the larger forms. Among his compositions already published are Scherzo Humouristique, a piano solo; Passacaglia for Piano, and an "Old Poem," for voice and piano. He has written several articles on musical subjects, including "What Europe Means to the Aspiring Composer" and "America Takes Front Rank in the Year's Output," both of which appeared in MUSICAL AMERICA.

### Henry Cowell Plays New Work in San Francisco

SAN FRANCISCO, May 30.—Henry Cowell, Californian composer and pianist, gave a recital of his own ultra-modern compositions in the Ethel Denny Studio recently. Mr. Cowell made use of his much discussed "cluster tones" in a new composition called "The Playing of the Harp of Life." He was ably assisted by Leo Linder, a young American violinist of Hungarian extraction. Mr. Linder played brilliantly.

### Umberto Sorrentino Weds

Mrs. Hopkins Duval has announced the marriage of Cary Moffitt Bowers on May 28 to Umberto Sorrentino, concert and operatic tenor. Mr. and Mrs. Sorrentino will make their home at Villa Sorrentino, Wading River, L. I. The tenor has been a resident of America for several years and has fulfilled many important engagements throughout the country, both in concert and opera.

### St. Louis' Love for Opera Rises Above Cold Weather

ST. LOUIS, May 31.—Over 5000 persons braved the extremely cold weather on Monday evening to attend the opening performance of Johann Strauss' "Night in Venice," given at the Municipal Theater in Forest Park. The frigid temperature had no evil effects upon the artists' performance or the audience's enthusiastic reception. Principals, chorus and orchestra received the hearty approval of the audience. New members of the cast included Yvonne D'Arle, Bernice Mershon, Forrest Huff, Leo De Hieropolis, Fritz Von Busing and John E. Young. The orchestra, under Charles Trevin played very well, and the singing of the well trained chorus was splendid. The advance sale of tickets for the ten weeks' season has already passed the \$100,000 mark. HERBERT W. COST.

### Northern New York Clubs Hold Convention in Watertown

WATERTOWN, N. Y., May 30.—The importance of music in the home was stressed at the convention of the Northern New York Federation of Women's Clubs, held here from May 25 to 27. The Black River Valley Club was the scene of an enjoyable concert given by Mrs. Harry Newitt, contralto, accompanied by Esther Ormsby, and by a trio consisting of Mrs. Fred Sill, violinist; Mrs. Sam Wardwell, cellist, and Edith Henderson, pianist. Mrs. Francis Lamont gave a dramatic reading. A talk on "Music in Auburn Prison" was given at another session by Gen. E. S. Jennings. The following participated in musical programs at various sessions: Lucile Litterman, soprano, and Viva Frames of Clayton; Mrs. A. A. Stratton, soprano, and Squire Haskin of Theresa; Mrs. Roger Beaman, soprano; Mrs. Knapp, accompanist; Mason Tyler, violinist, and Mrs. W. F. Rogers, Watertown; Kate Brooks, soprano, and Pauline Booth of Dexter, and Ruth Whitney, singer.

### Buenos Aires Awaits Coming of Serafin for Italian Opera Season

Buenos Aires is making preparations for its coming season of Italian opera under the conductorship of Tullio Serafin, conductor at the Metropolitan, according to a cable from South America. All the boxes and the entire parquet of the Colon Theater have been subscribed and there is a great demand for the cheaper priced seats. There is also much favorable comment on the repertory selected by Mr. Serafin and Ottavio Scotto, as well as on the personnel of the company, which will include many of the best known singers of the Metropolitan, La Scala and Chicago companies. Mr. Scotto, who will leave Italy shortly for Buenos Aires, was received by Premier Mussolini, who congratulated him and thanked him for his efforts in behalf of Italian musical art in the South American countries.

### Richard Copley Ends Association with Wolfsohn Musical Bureau

Richard Copley, after more than thirty-five years' association with the Wolfsohn Musical Bureau, severed his relations with that organization last week. Mr. Copley plans to continue his managerial activities in general booking and local management work. For the present, Mr. Copley is at his home in Teaneck, N. J.

### Richard Crooks Acclaimed in Berlin

Richard Crooks, American tenor, from Trenton, N. J., made his Berlin debut in Berlin in recital on May 29. According to an Associated Press dispatch, the Berlin critics acclaimed Mr. Crooks as one of the best tenors ever heard in the German capital and demanded a return recital. Mr. Crooks' musical career began as treble soloist in All Souls' Church, New York.

### Princeton University to Confer Degree on J. Fred Wolle

BETHLEHEM, PA., June 1.—It is announced that Princeton University will confer the degree of doctor of music on J. Fred Wolle, conductor of the Bach Choir, on June 16.

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# Making Great Music Democratic in the Hollywood Bowl



No. 1—Hoover Studios; No. 3—Mishkin Studio; No. 5—Underwood & Underwood; No. 9—Underwood & Underwood

## PROMINENT FIGURES IN CONCERTS FOR THIS SUMMER

1, Mrs. J. J. Carter, Organizer of Hollywood Bowl Concerts; 2, Fritz Reiner, Conductor of the Cincinnati Symphony; 2A, Ethel Leginska, Composer, Pianist and Conductor; 3, Alfred Hertz, Conductor of San Francisco Symphony; 4, A Birdseye View of the Great Hollywood Bowl; 5, Howard Hanson, Composer; 6, Pierre Monteux, Conductor; 7, Sir Henry Wood, Conductor; 8, Emil Oberhoffer, Conductor, and 9, Rudolph Ganz, Conductor of St. Louis Symphony

**H**OLLYWOOD is the most typically American of cities, where reputations are made overnight and everything is done on a scale which amazes the pigmy world of reality. Palaces are built in a twinkling in Hollywood, and so are symphony audiences. Twenty-five thousand persons would be a season's audience at an average symphony series. It is an audience for a night in the Hollywood Bowl.

"Music is essentially a democratic art," Mrs. J. J. Carter, organizer of the Hollywood Bowl concerts, says, "and we are attempting to make it that in America. We do not cater to millionaire art patrons and sophisticated musicians in Hollywood. Our concerts are for the farmers of Kansas and Iowa, and they come. We have developed a public of music-lovers in what was considered barren soil. And now we are attempting to cultivate a sense of taste and discrimination in our audiences."

"This year we are bringing to Hollywood a number of world-famous conductors. They will not play accepted, stereotyped concert programs, but music which

is new to the West and which it should know. We will have Fritz Reiner to conduct the compositions from Central Europe and Pierre Monteux to give us works by the new French composers. Sir Henry J. Wood will appear for the first time in America at the Hollywood Bowl and will bring us productions of the modern English school. He will give us Vaughan Williams' 'London' Symphony and music by Bax, Holst and the other young Britains. So far we know only Arthur Bliss among the English leaders, because he has been living in California and conducted his 'Color' Symphony there.

"Rudolph Ganz, who is known and loved throughout the Middle West for his work in St. Louis, will appear as pianist and conductor. Every night during his engagement Bowl patrons will have an opportunity of hearing one of the great concertos. Then Emil Oberhoffer, who is extremely popular on the Coast, will conduct; and both Howard Hanson and Ethel Leginska will appear in their own compositions."

Mrs. Carter is introducing conductors of different schools and catholic tastes to Hollywood this summer to develop there a critical sense, to show the public how interpretations can vary and how much a conductor brings to the music.

The Hollywood Bowl concerts are

three years old. In this period they have become an important factor in the life of Los Angeles and its environs. And they have become world-famous. To have 25,000 persons a night listening to music in an out-of-door amphitheater is in itself an accomplishment. To give them this music for twenty-five cents, without backers or patrons, is the story of how enthusiasm and devotion, divorced from the reforming spirit, can accomplish miracles.

"The Bowl concerts really are the result of community 'sings,'" Mrs. Carter explains. "We have had a chorus in Hollywood for many years. We rehearsed every week. Then gradually we began to do more ambitious programs, to give concerts with well-known soloists and finally with orchestras. One year Mr. Clark gave us the Los Angeles Philharmonic for an Easter morning concert, at dawn, in the Hollywood Bowl, and has continued to do it every year since. Thirty thousand persons came to that Easter program, and we felt as if there really was a public for music in Hollywood."

"I didn't want to go to a few millionaires and ask them for money to back a summer series in the Bowl. I wanted the concerts to be supported by the people themselves. This could only be done by selling subscription tickets.

We began with the community chorus as a nucleus, and sold subscription books for \$10. Next we organized a campaign throughout Los Angeles and neighboring towns, and soon had enough money for our first season. That went over on its novelty, our enthusiasm for the idea and our subscriptions.

"Now the Hollywood Bowl concerts have become an institution, but we are afraid they may become a tradition and grow dull. That is why we are continually looking for new interests. That is why we are having a series of conductors instead of the conventional soloists this year."

"In New York you cannot realize how intrinsic a part of community life these concerts are. You cannot imagine New York all excited about the Stadium concerts. You cannot see all the newspapers full of them in editorial and news columns. You cannot conceive of people selling Stadium subscriptions in the street like American Legion poppies. You don't have to do that in New York. You have a public for the Stadium concerts, and they do not need to be featured as a vital part of the city's life. But the Bowl concerts are. We make everyone feel that they are his concerts. The compositor who sets up news articles

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## ARE SCHOLARSHIPS A TEACHING MENACE?

A CAMPAIGN against the indiscriminate granting of free scholarships in musical instruction has been launched by the New York Clef Club, on the ground that this practice promotes unfair competition in the profession of teaching. The organization within recent years of a number of heavily endowed funds, which offer free instruction to those chosen in competitive tests, makes it increasingly difficult for the individual instructor to compete against these great subsidized faculties, it is stated.

On the part of the student, the offer of these prizes, the Clef Club asserts, makes for instability and a constant changing of teachers, sometimes from a more competent one to a lesser authority. It is charged that competitions take the most proficient pupils away from those who have painstakingly trained them in fundamentals, and tends to place the credit for their later success where it frequently does not belong.

For several months the Clef Club has had under discussion the uses and abuses of the practice of offering free scholarships in music study. In a recent open letter to the musical profession, the Club includes a questionnaire which MUSICAL AMERICA here reprints in part. It is the purpose of the Club to bring the problem, one which it deems of national concern, to the attention of all those interested.

The propriety of a teacher's offering his services to a deserving student for a small fee, or free of any charge whatsoever, has long continued unquestioned. The granting of "free scholarships" under fair conditions, unattended by unjust procedure, detrimental to students or teachers of "rival" studios, is conceded by the Club to be of possible propriety, but the general process of studios, music schools or of trustees of endowment funds offering free scholarships to winners in competitive auditions, the members of the Club believe, is detrimental generally to the best interest of the profession and of music students.

"To many thoughtful musicians," says the announcement of the Clef Club, "the practice of luring talented students from one teacher to another has in its present development among reputable studios and institutions become a growing menace in the field of music study which calls for drastic action among honest musicians."

The members of the Club, at its regular meeting in Carnegie Hall, recently decided to carry the discussion of the question into the ranks of the profession by direct appeal and through the various musical associations in New York and elsewhere and, finally, through the press, to the homes of students and music lovers from coast to coast.

### Questionnaire Issued

To further the study of this matter and to secure as broad as possible an expression of sentiment regarding it, the questionnaire has been submitted for the consideration of all interested persons, to the officers and members of musical societies for consideration and comment and to the press at large, to secure as full an expression of public opinion as possible.

The first question asked by the Clef Club is whether the reader considers the changing of teacher induced by the offer of "free instruction" a wise procedure? And then, "Is the procedure justified because the process is exploited upon the basis of free scholarships, awarded to successful applicants in competitive examinations or auditions?"

Thirdly, "It is claimed that the offering of free scholarships to the best singers and instrumentalists entering a competitive contest is but a scheme of propaganda on the part of the teacher or manager of teachers for the luring of talented and well advanced young musicians from the studios in which they have been successfully developed, upon the specious plea of superior instruction and the offer of free instruction. The process suggests the following reflections:

"The offer of free scholarships under such conditions always includes the future exploitation of the 'free pupil' as a product of the new studios, to the detriment of the honest teacher from whom the student has been taken. Also, the offering of free scholarships to advanced students of rival studios is a declaration

of necessity on the part of the studio making the offer for the seeking of display pupils, whereas the truly successful teacher displays his own products and thus honestly proclaims his ability as an instructor."

### Music Foundations Scored

In the fourth place, "It is claimed that, as trustees of large endowment funds offer a number of free scholarships to winners in public contests, they enter into very unjust competition with honest teachers whom they propose to despoil of their just dues, and that with the power of large money and the growing tendency, even now of alarming degree, toward free scholarships offered by directors of funds bequeathed to the cause of music in America, the honest and capable teacher will soon find himself but a preparer of artists for the hundreds of scholarships so promiscuously offered, while his best results are absorbed by the million dollar enterprises which give him no consideration as they deprive him of his living and the fruits of his life work."

"Furthermore, it is claimed that the offer of free scholarships as generally practised is a decoy which in the general human desire of 'something for nothing' lures many students to new studios. While they miss the 'prize' yet they show elements of value as students which the keen teacher realizes; hence these 'good prospects' are offered special rates, half-scholarships and the like. Competitive auditions attract to them prospects who would be impossible to reach in such close relations by any other method of advertising."

### Wetzler Work Wins at

### Festival on North Shore

[Continued from page 1]

from "Oberon," "Götterdämmerung" and "Tannhäuser" the newcomer proved herself one of the greatest sopranos of the day. Her voice is remarkable in size, depth and range, is of a notable quality and is employed with gratifying musicianship. She was received with great enthusiasm and added many encores to her printed list.

The other event of the closing concert was the stirring playing of Percy Grainger, who brought the audience to a fever heat in Liszt's Hungarian Fantasy. The pianist, who figured in programs of the week as composer and conductor, and as judge on the previous evening, played beautifully and was given a rousing ovation.

### Programs of the Week

Other interesting events of the festival, which opened with the performance of Haydn's "Creation," recorded in last week's issue of MUSICAL AMERICA, were the artists' programs on Tuesday and Wednesday nights, when Rosa Ponselle and Lawrence Tibbett and Tamaki Miura and Mario Chamlee gave the respective programs: the performance of Horatio Parker's "The Legend of St. Christopher" on Thursday evening, when a large body of soloists assisted, and a concert performance of "Martha," in English, at the Saturday children's matinee.

The concert of May 26, with Miss Ponselle and Mr. Tibbett as soloists, witnessed the first performance anywhere of a new "English Dance" by Percy Grainger, who conducted the work. Among the orchestral numbers, played by the Chicago Symphony under Frederick Stock, the most important was Stravinsky's Suite, "L'Oiseau de Feu." Miss Ponselle, in glorious voice, had listed arias from "Gloconda" and "Ernani," and she sang them magnificently. Her voice is one of the most beautiful to be heard, of extraordinary range and apparently unlimited power. Dressed in festival style, the young artist dashed off some inconsequential encores to the delight of the monster audience, leaving one of the brightest remembrances of the week.

Mr. Tibbett sang with suavity, breadth and richness arias from "Un Ballo in Maschera," "Tannhäuser," "Otello" and "Pagliacci," as well as Moussorgsky's "Song of the Flea," in which his sardonic humor was most striking. He made a highly favorable impression in his debut here last fall and added to his prestige upon this occasion.

Mr. Grainger's new composition was conceived in so complex a vein that three pianos had to be added to the orchestra.

The complexity was of treatment rather than of material, as is often the case in Mr. Grainger's dextrous and cheery music. Always a popular favorite, Mr. Grainger was received with affectionate effusiveness. Mr. Stock was another favorite and was recalled after an illuminating performance of Stravinsky's still marvelous suite.

### A Puccini Night

The participation of Mme. Miura and Mr. Chamlee in the second artists' night, on May 27, gave this concert the aspect of a Puccini celebration. The favorite impersonator of *Madama Butterfly* sang "One Fine Day" and also *Mimi's* aria from "Bohème." Mr. Chamlee contributed arias from "Bohème" and "The Girl of the Golden West," and both singers were heard in a brilliant performance of the duet from the first act of "Butterfly." It was pleasant to welcome Mme. Miura, who has long been a favorite in Chicago and who on this occasion donned one of the most marvelous kimonoas she has worn here. She was in especially good voice and was heartily received, giving some Japanese songs as extra numbers. Mr. Chamlee won enthusiastic praise for his fine singing, combining true vocal skill with a rich natural inheritance. Mr. Stock's assortment of orchestral music was made up of numerous bits, the most important of which was Loeffler's delightful Poem. The composer, who was present, was led to the platform at the close of its performance to be greeted by an applauding throng.

### Give American Oratorio

Horatio Parker's "The Legend of St. Christopher" was presumably placed upon the program for Thursday evening in a desire to do honor to the American composer. There is sufficient material in this lofty oratorio to evoke honorable regard and there is also in it much occasion for enjoyment. Yet it cannot be said that the work is one which throughout its somewhat excessive length is uniformly tinged either with genius or importance. Under the leadership of Dean Peter Christian Lutkin, the work was excellently sung by a chorus of 600, which was able to meet taxing requirements with comparative ease. The most important solo part, that of *Offerus*, was allotted to William Gustafson, a bass of broad and adequate style. Marie Sundelius gave a bright and enlivening performance of the relatively unimportant soprano rôle. Theo Karle was most successful in the tenor part, and Loyal Phillips Shawe, an Evanston baritone, sang with beauty of voice and smoothness of style. Horace Stroh, boy soprano, added to the pleasure of the performance.

### Children Sing in "Martha"

The children's matinee, led by Osbourne McConathy, is annually one of the most enjoyable concerts of the festival. It was a stroke of genius to choose "Martha" for performance this year, and the delightful choruses have seldom been more divertingly sung than they were by the 1500 youngsters on this occasion. The soloists were equally well chosen. Florence Macbeth added the rôle of *Martha* to her repertoire only a little more than a year ago at the request of the Chicago Opera, but it would seem one of her best parts. Gladys Swarthout was a charming *Nancy*; Ernest Davis, an admirable *Lionel*, and Herbert Gould, formerly of the Chicago Opera, gave his first local performance as *Plunkett* in an authoritative manner. Vittorio Trevisan, a veteran in the part of *Sir Tristram*, was a capital comedian.

EUGENE STINSON.

### Delaware Teachers Elect Officers

WILMINGTON, DEL., May 30.—The Delaware State Music Teachers' Association has elected the following officers to serve for the ensuing year: President, Marie H. Haughey; vice-president, Harry E. Stauebach; recording secretary, Florence Hastings; treasurer, Annie T. Flinn; executive board, T. Leslie Carpenter and Charles LaBoube Edwards. The association has endorsed the plan of music credits in public schools which was advocated here during Music Week by Enoch Pearson, superintendent of music of the public schools of Philadelphia. This plan is being considered by the Board of Education with every prospect of adoption.

THOMAS HILL.

Julia Claussen, contralto of the Metropolitan, will give a recital in Montgomery, Ala., on Jan. 22.

## MANY ARTISTS SAIL FOR EUROPEAN PORTS

### Holiday Lists Include Pianists, Violinists, Singers and Ballet Dancers

Recent sailing lists have included the names of four violinists, Theodore Spiering, Gustave Tinlot, Robert Imandt and Andre Polah. Mr. Imandt was scheduled to sail on June 4 on the Savoie for a vacation in Normandy. Mr. Spiering, who is conductor of the Portland Symphony, sailed on the Muenchen on May 26. Mr. Tinlot, member of the Minneapolis Symphony, left on the France on May 29. Mr. Tinlot will join his wife and two children in Paris for the summer, returning with them in September when he will take up his new position as head of the violin department of the Eastman School of Music and concertmaster of the Rochester Philharmonic.

Others sailing on the France were Ottokar Bartik, ballet master of the Metropolitan Opera Company, and Frances Peralta, soprano of the Metropolitan. Also Lazare Saminsky, composer, who will conduct the first performance of his Third Symphony and lecture on American and Russian music at Lyons University.

The Berengaria, leaving New York on May 27, carried five pianists of the David Mannes School of Music, winners of the Walter Scott scholarships for a six weeks' course with Alfred Cortot in Paris. The pianists were accompanied by Berthe Bert, Pierre Mathieu, oboe player of the Paris Conservatoire, and Mr. Polah, also sailed on the Berengaria.

Daniel Gregory Mason of the music department of Columbia University sailed on the Ryndam for Rotterdam with Mrs. Mason on May 30.

On the Olympic, leaving on May 29, were Vincent Youmans, who has been called to London to write the score of a new musical comedy, and Alma Clayburgh, concert singer, with her daughter.

Merle Alcock, contralto, is scheduled to sail on the Minnetonka on June 6 for a short sojourn in England and France before appearing in Ravinia Park opera.

South America is the goal of Adolph Bolm, dancer, who left New York on the Van Dyke on May 29, with Mrs. Bolm, his little son Olaf and his company. Mr. Bolm will give summer productions in the Colon Theater, Buenos Aires, Argentina, for eleven weeks. In the company are Ruth Page, American dancer; Anna Ludmilla, Giuseppe Bonfiglio, Miss Anderson and Messrs. Troy, Dodge and Casanova, members of the Metropolitan. They will give "Petrushka" and "Coq d'Or" in Buenos Aires and will return to New York in October, when Mr. Bolm will tour the country with his Ballet Intime and fill engagements with the Metropolitan Opera.

Gaetano Tommassini, tenor of the San Carlo Opera Company, was a passenger recently.

Louis Dreyfus, head of Chappell-Harms, Inc., music publishers, sailed with his wife, who is known on the stage as Valli Valli, comic opera singer, and their little daughter, on the Majestic on May 22.

Paul Roes, pianist, sailed with Mrs. Roes to spend a few days in his home in Holland, by the Nieuw Amsterdam on May 23. He will then go to Paris and Florence, before returning to America to make a concert tour in the autumn.

### T. F. H. Candlyn to Play at St. Thomas'

ALBANY, N. Y., May 30.—T. Frederick H. Candlyn, organist of St. Paul's Episcopal Church, will act as choirmaster and organist of St. Thomas' Church, New York, during the absence of T. Tertius Noble in July and August. Willard E. Terallick, organist of the Memorial Baptist Church, will play at St. Paul's during Mr. Candlyn's absence.

W. A. HOFFMAN.

### Otto Klemperer Pleases Leningrad

Otto Klemperer, who will come to this country as guest conductor of the New York Symphony next season, has just returned to Weisbaden after a two months' visit to Leningrad. In appreciation of his conducting he was presented with a testimonial of praise from the eminent composers, Rimsky-Korsakoff and Glazounoff, and many others.



# How the Organ Grew from Healthy Infancy in America

By Dr. William C. Carl

**I**N this vast country organ music had to have its beginnings, the same as other arts. The pioneers in the early days of America's musical history did not ride to church Sunday mornings in a limousine, nor did they have even a "flivver" to bring them home. For years people were adverse to the organ in churches, and extreme prejudices had to be overcome.

As an instance, in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, built in 1845, where I now preside, a tuning fork was all that was used until as recently as forty years ago! Finally when the "new church organ" was built by Roosevelt, it created such a commotion among many members of the congregation that it required several years of time before it subsided, and this on Fifth Avenue in the City of New York!

You have perhaps hummed the tune, "Johnny Morgan Played the Organ and His Father Played the Drum." How many persons know that the organist referred to was the famous John P. Morgan who so ably played at Old Trinity Church, which keeps sentinel over Wall Street and the kings of finance? This man did splendid, constructive work in the old days, as did another Morgan of a different family who came from Great Britain during the same period.

I refer to George Washbourne Morgan, father of Maud Morgan, the distinguished harpist, who last fall celebrated her golden jubilee in Carnegie Hall. On reaching New York, Mr. Morgan was prepared to play programs of merit, and of educational value but the people would have none of it until finally he entertained them with variations on "By the Sad Sea Waves."

This instantly stamped his popularity, which continued for many years and enabled him to play whatever he chose. He was one of the first to make known in America the works of Bach, of which he was a recognized exponent, and toured the country for years in addition to presiding at the organ in Dr. Talmadge's Church in Brooklyn on Sundays.

## Notables of the Organ World

In this period there were several others who must be remembered, notably Dudley Buck, whose anthems were sung everywhere, and who was regarded as one of our best organists and leaders; Samuel P. Warren, organist of Grace Church on Broadway, teacher of many prominent organists, who led the organ profession here for more than a quarter of a century; Clarence Eddy of Chicago, whose fame began at the Centennial Exposition in Philadelphia, and the success of whose European and American tours have made him the dean of American organists. Mr. Eddy has done a great work, and his tours still occupy much of his time.

Then there were George E. Whiting of Boston; John Zundel of Brooklyn, who long led the musical forces at Henry Ward Beecher's Church; John K. Paine of Harvard University; Eugene Thayer at Trinity Church, New York, and many others who should be remembered in the Hall of Fame for their early constructive work.

## Guilmant Amazes at World's Fair

When Alexandre Guilmant, the great French organist, played at the Chicago World's Fair the people exclaimed, "Why when he uses his hands and feet, the notes are struck exactly together! We have never heard anything like it before!" (And, mind you, this was only thirty years ago!)

The influence of Guilmant in this country can never be fully estimated, for he came at the crucial moment when he was most needed. At that time, we were not discussing the merits of Fundamentalists or Modernists in either the world of music or theology. A new school of organists was being formed. Guilmant was the man to do the work, and he did it well. His unaffected manner won the hearts of our people on



Guilmant Photo by Aime Dupont; Baldwin Photo by Rockwood Studio

## NOTED ORGANISTS OF YESTERDAY AND TODAY

Three Notables of a Few Decades Ago in the Upper Row Include Alexandre Guilmant, Founder of a Noted School of Performance; Dudley Buck, Sr., American Composer and Organist, and, at Right, John K. Paine, Composer and First Professor of Music at Harvard University. In the Middle Row Are: Left, the Late Eugene Thayer, Organist for Many Years at Trinity Church, New York; Clarence Eddy, Now Resident in Chicago, Who Has Been Called "the Dean of American Organists," and Joseph Bonnet, Prominent French Virtuoso on This Instrument. In the Lower Row Are Pictured Samuel A. Baldwin, Organist at the College of the City of New York; Alexander Russell, Organist of Princeton University, Who as Musical Director of the Wanamaker Auditorium, Has Introduced a Number of Noted Performers to New York Audiences; and Dr. William C. Carl, Founder and Head of the Guilmant Organ School of New York, and Author of the Accompanying Article

each of his three tours, and his marvellous improvisations have not yet been surpassed in either Europe or America.

During the World War, Joseph Bonnet was brought to this country by a committee of Americans headed by Otto Kahn. Bonnet was the idol of Europe, the organist of St. Eustache in Paris, and distinguished pupil of Guilmant during his Conservatoire days, where he won a notable first prize. His success here was phenomenal and is still fresh in the minds of us all. During the first winter he appeared over twenty times in New York City, and in addition to his regular programs, played a series of historical recitals which stamped him as one of the greatest organists the world has known. Bonnet's tours throughout the country were phenomenally successful.

His name spells "head-covering" in English. An amusing incident occurred one day in a western town, where the prospects of a full house seemed dubious for the evening concert and the enterprising manager had to devise something to arouse the people. Knowing how much French millinery was admired and sought for, he announced that the latest "Bonnet" from Paris had arrived, and all who wished to see it should come to the concert, when it would be on exhibition. Needless to say the house was packed to the doors, and the French

Bonnet played a brilliant organ recital for them!

## Method in the Player's Province

Both Guilmant and Bonnet showed us what method and system could accomplish. There was never a detail of the smallest importance left unprepared. Guilmant would take as much care in folding the morning newspaper, after reading it, as in playing a Bach fugue. Many young men and women grasped these ideas, and are now demonstrating them in the splendid work they are doing. The rapid strides and phenomenal progress made during the past twenty-five years, is past our comprehension.

There is an incentive to work at the present time. First of all, the American people have proved that they are fond of the organ and its music. This is true from the East to the Far West and up into Alaska, where I had the pleasure of inaugurating a new organ and playing for the music lovers there. Repeatedly in remote western villages, I have found audiences who will double encore a Bach fugue and show a keen appreciation of the best in music.

The advantages for hearing and becoming acquainted with the organ today are manifold. In addition to the churches, organs are found in our municipal buildings, concert halls, theaters, film houses,

universities, high schools, department stores, and as well in the houses of thousands of our citizens.

From an educational standpoint, nothing has helped the advancement of good music so much as popularizing the organ in this way. An interest in good music has been created, and with the advent of the radio millions now have the opportunity of knowing what the organ is capable of doing.

## Organ Festivals Popular

What can be more far reaching than the festivals of organ music participated in by the world's famous artists, both European and American? Frequently series of recitals are given at the stores of John Wanamaker in New York and Philadelphia, under the able direction of Dr. Alexander Russell.

At the College of the City of New York, Prof. Samuel A. Baldwin has performed a noble task for which the citizens of New York should be ever grateful. On March 8 last, when he celebrated his 1000th free recital on the magnificent Skinner organ in the Great Hall of the college, engrossed resolutions from the city government were presented to him and he was honored in many ways. Prof. Baldwin is the first to give 1000 free recitals in New York City.

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## Bach Thrills Pilgrims at Bethlehem Festival

[Continued from page 1]

in a mood far removed from the sorrowing majesty of the St. Matthew or the St. John Passion music.

The Mass was given, as customary, on Saturday at two afternoon sessions with an hour's intermission between. The audience congregated as in other years on the campus of Lehigh University to renew old acquaintanceships and to discuss the eternal questions as to whether the slow movements were too slow and the fast movements too fast, and whether ritards should have been made so consistently as Dr. Wolle made them on those typically Bachian cadences which end arias, choruses and interludes, and which divide the longer numbers into their various sections.

### Trombones Herald Performances

These, of course, are details on which specialists in Bach remain hopelessly in disagreement. But a Bach festival without its arguments on the campus would be as unbelievable and strange as one without the famous Moravian trombone choir. From their traditional place in the tower of Packard Memorial Church these musicians again made mellow and sonorous melody of the chorals, which floated out over the pilgrims on the lovely greensward as preludes to each of the four sessions of the two days.

The attendance at the Mass was such as to leave no seat unfilled, which was in accord with the recent history of the festivals; but there were a few last minute tickets available for the Christmas Oratorio. Both audiences were composed almost entirely of persons from outside points—New York, Boston, Philadelphia, Washington, and many other cities of the United States and some of Canada. The customary public rehearsal, which has become virtually an extra performance, was held on Thursday evening to enable the people of Bethlehem and Allentown to hear the choir in parts of the Christmas Oratorio.

Soloists for the Mass were Nicholas Douty, tenor, who has sung at every Bach festival; Mildred Faas, soprano, who has appeared in every festival since 1917; Charles T. Tittman, bass-baritone, who has a continuous record of appearances at Bethlehem since 1916; and Maybelle Addison, of Philadelphia, a relative newcomer, who filled her second engagement at the festival. With the exception of Miss Addison, all were familiar to every one who had attended the festivals at any time in the last eight years, and Mr. Douty over a much longer period.

Saturday's presentation of the Mass, if probably no better than the many memorable performances of other years, was a revelation of what may be achieved in choral singing. Two numbers alone, the "Resurrexit" and the "Confiteor," would have justified pilgrimage from the most distant of the cities that were represented in the festival throng. It is to be doubted whether such choral virtuosity is to be met with anywhere else on the Continent.

### Wolle a Magnetic Conductor

Dr. Wolle's conducting had its familiar calm in the quieter portions of the Mass, and its equally characteristic fire in climactic moments. From a subdued and even a reticent appearing figure, he would change in a moment to a vehement flame of a man, all violent bodily motion where before had been physical reserve, his mere time-beating giving way to excited gestures as he conjured forth ecstatic bursts of tone.

Something of an idea of what it means to have this frail-looking Svengali exhorting those in front of him to sing, was given the audience when "The Star Spangled Banner" was used to begin the second of the Saturday afternoon sessions. One could scarcely imagine an army band playing the national anthem with any such whimsies of tempo as the festival director gave it, but when he faced outward to the audience and beckoned to it with something of the same frenzy that is noted when he is calling on his chorus to give him all it can of tone and intensity, there was a surprisingly hearty and widespread response.

A thrilling illustration of the surety, steadiness and self-confidence of the choir was afforded by still another interpolation in the Saturday program. During the Mass, between the "Kyrie" and the "Gloria," the beautiful chorale, "World, Farewell," was sung in ob-

servance of Memorial Day. Dr. Wolle stepped from his place and seated himself among the musicians of the orchestra, thus leaving the chorus, which also remained seated, to sing the choral without a leader and unaccompanied. It was given for the most part pianissimo, but with some marked crescendos and a variety of tonal nuance that would have been creditable under any conductor's beat. Resuming his post, Dr. Wolle then built the "Gloria in Excelsis" to a very stirring climax.

### Fine Work by Chorus

Throughout the afternoon the chorus sang with such complete mastery of the technical difficulties of the long Bach phrases, with their taxing runs and "divisions," and their ceaseless play of the most complex counterpoint, that the listener was almost never conscious of any such labor on the part of the chorists as frequently was to be sensed in the vocalization of the soloists. Only rarely were there instances when some suggestion of strain was manifest, as in the high passage sung by the tenors in the last pages of the "Kyrie."

The six arias and three duets of the Mass are, in most instances, more difficult than they are grateful for the solo voices. The most palpable exception to this is the "Agnus Dei," which gives the contralto opportunity for tonal beauty. The lovely but essentially instrumental melodies of other solo parts tend frequently to bear out the old complaint that Bach wrote for singers as if they were violins.

It is the character of these arias and duets, rather than of the choruses, which tends to make the Mass less human in its appeal than the Passion music. For many this human loss is spiritual gain; for others, it is a gain that is chiefly musical and in a sense architectural.

Whatever the weight of these considerations, soloists who would sing the B Minor Mass must be humble yet intrepid souls. Here, if anywhere, mere vocal pride goes before a fall; and here, as perhaps nowhere else, he who hesitates or flinches when confronted with difficulties of phrase and intervals, is lost.

Saturday's soloists were, first of all, dependable. They brought certainty, experience, style and reverence to their several parts. Vocally, both as to quality of tone and grace of delivery, there were shortcomings. These were about evenly apportioned between the four, as were the predominant virtues of taste, earnestness and sincerity. Mr. Douty's artistic and thorough-going mastery of the Bach style gave distinction to the "Benedictus" and to his part of the duet, "Laudamus te," sung with Mme. Faas. In the latter number and the two duets with the contralto, Mme. Faas sang with an appealing quality of voice and an admirable appreciation of the demands of Bach's music. Miss Addison was successful with both "Laudamus Te" and the earlier air, "Qui Sedes." Mr. Tittmann was in particularly good voice and gave its best attributes to the bass arias, the "Quoniam" and the "In Spiritum Sanctum."

### Christmas Oratorio Revived

The sun, which shone warmly down on Saturday's throng, had a fitful and sulky time of it Friday. The silence through which the trombone chorales drifted out at the afternoon concert was of the ominous character that presages a storm. The audience was barely seated in the church when a torrential downpour began, accompanied by rolls of thunder. The first chorus, "Christians Be Joyful," had no sooner ended in a blaze of glory of its own than the lightning outside plunged the church into darkness. There was a wait of something like twenty minutes before the lights were turned on again, but so imbued with the traditions of the festival was the audience that several times when conversation grew to more than a murmur, silence was restored by prompt hisses from all parts of the church.

There is more than a little in the mood and the manner of the Christmas Oratorio that suggests Handel. It reveals the mastery of Bach in innumerable ways, but it is not the most towering nor yet the more characteristic Bach. Its borrowings from the secular cantata, "The Choice of Hercules," have occupied Bach scholars before this. That the beautiful "Lullaby to the Sleeping Jesus" should have been transferred from the earlier work, which Bach composed for the electoral Prince Friedrich, needs no other explanation perhaps than is to be found in the beauty of the number. Similar borrowings have been noted elsewhere in Bach, including the B Minor Mass, and as the secular cantata

was plainly a *pièce d'occasion*, it was not surprising that the composer only a year or so later should have incorporated parts of it in a church work destined to have more interest for posterity.

That Bach, however, so much as thought of posterity when he wrote this collection of musical services is to be gravely doubted. This is an oratorio, in the accepted sense, only by courtesy. The six parts were intended to be sung on different days and it is quite possible that the effect of each would be heightened if thus separated from the others.

### Orchestral Parts Effective

There are contrasts between the sections, however, which are of benefit to the work when given as a whole. The first and third are jubilant and even a little pompous in character, the third and fourth more quietly devotional, the fifth festive, the sixth triumphant. The orchestra has an important part in each, and it was a joy on this occasion to hear the forty men from the Philadelphia Orchestra play the so-called "symphony" which opens the second part with a tonal picture of angels in the field by night, heralding the news of the Saviour's birth to the wondering shepherds. There were entrancing passages also in the interludes, the introductions, and the accompaniments, as the interplay of the woodwinds during the final chorus of the second part, and the trumpet flourishes against the voices in the last chorus of the work.

Like the Passion Music the Christmas Oratorio employs a narrator and calls for a tenor voice in this capacity. A young Allentown singer, Harry M. Schoenly, was entrusted with this part. At both the afternoon and evening sessions the contralto was Hilda Neff, and the principal bass Howard J. Wiegner. A. Rachel Heisler sang the soprano part in the afternoon and Ernestine Hohl Eberhardt at night. Others who had solos to sing were Bertha Mae Starnes, soprano; Charles Hagey and Walter T. Mitchell, tenors, and C. Earl Nonnemacher and Arthur V. Ward, basses. All are from Bethlehem, Allentown or the vicinity, and all are members of the chorus.

The results of this further experiment with local talent were distinctly better than those of several seasons ago when small parts in the St. Matthew Passion were given to members of the chorus. The singing was not singing of distinction, but it reached a general level of competence and represented conscientious endeavor.

Whether this is an experiment to be enlarged upon in future festivals is open to question, since distinction, as well as conscientiousness, is to be expected at festivals so celebrated as these at Bethlehem. Bach pilgrims from other cities may reasonably expect a higher standard of solo singing than that which would obtain if amateurs of their own communities were to undertake the same music.

Thus, while the recognition of local talent in this instance may have been a well merited tribute to those who have labored unselfishly to make the choir what it is, the maintenance of the high standard of the festival apparently demands that similar experiments be the exception rather than the rule in the festivals to come.

OSCAR THOMPSON.

### Stage Hands' Demands Cause Cancellation of Cincinnati Summer Opera

CINCINNATI, May 30.—Owing to increased expenses and the demands of the stage hands' union, which are alleged to have been higher than the management would pay, the plans have been cancelled for the annual summer opera season at the Zoo. This decision was reached last week after a conference between the management of the opera season, the committee in charge of the Zoo Gardens and the union authorities. The complete plans for the usual season of grand opera in English had been made, as in the last five years, by Ralph Lyford, and some of the soloists and chorus members had been tentatively engaged. The chorus was to have been made up partly of local singers.

CHICAGO.—Mrs. Dennis Grant sang at the Women's Athletic Club recently, substituting for Mrs. Gilbert Smith. She has a voice of unusual beauty. Hadasah McGiffin played her accompaniments, and Harriet Lowden, an able pianist, shared the program.

Among Jerome Swinford's successes on his recent tour of the South was his appearance as soloist with the University Glee Club in Chapel Hill, N. C.

## ARTISTS ACCLAIMED IN KEENE FESTIVAL

### Percy Grainger Leads His Works and Sullivan Scores Sung

KEENE, N. H., May 30.—Notable enthusiasm prevailed at the sessions of the Keene Festival on May 21 and 22, owing to the fine work of the chorus members and the conductor, George Sawyer Dunham, and of the soloists and the orchestra. The townspeople entered into the spirit of the occasion fully.

On the evening of May 21 a brilliant performance of Sullivan's "Golden Legend" was given by the Choral Club, assisted by Jeannette Vreeland, soprano; Grace Leslie, contralto; James Price, tenor; Frederic Baer, baritone, and the Boston Orchestral Players, Walter E. Loud, concertmaster. Mr. Dunham injected vigor and charm into the rendition of the work, and Mr. Baer's singing of the part of *Lucifer* was vital and vocally magnificent.

Friday, May 22, brought an orchestral matinee, with Miss Leslie as soloist. A delightful program was splendidly played by the Boston Orchestral Players, led by Mr. Dunham. Percy Grainger graciously offered to add a group of unprogrammed piano pieces to the concert, and was accorded a most enthusiastic welcome on his first appearance at a Keene Festival.

Mr. Grainger at the evening concert gave a marvelous performance of the Grieg Piano Concerto, to Mr. Dunham's sympathetic orchestral accompaniment. Mr. Grainger also conducted two of his own choruses and received an ovation from the listeners.

Marie Sundelius, soprano of the Metropolitan, sang an aria from Charpentier's "Louise," with orchestra, and a group of charming songs beautifully, accompanied by Edward F. Holbrook. She won the hearts of her audience. Mr. Dunham, the Choral Club and the orchestra were loudly applauded for their share in the program.

In Keene the regular men's chorus is augmented during the winter months with women singers for the performance of mixed choral works at the spring festival. These 250 singers performed the works with rhythmic precision, finely developed sense of balance, good intonation and a quality and warmth of tone that made their performance a source of real joy and admiration to the listeners.

## INDEPENDENCE CONCERTS

### Pupils Win Trophies and Appear in Variety of Programs

INDEPENDENCE, Mo., June 1.—St. Mary's Academy presented students in recital in Junior High School recently. Rev. A. G. Clohessy presented silver medals for completion of the intermediate course to Virginia Barr, Virginia Riske, Gwendolyn Fitzgerald, Ardye Hardy, Rena Morgan, Rachel Denton, Virginia Vaughn and Ethel Stewart.

The William Chrisman High School musical organizations, under Mattie Simmons, recently won the following trophies at Warrensburg: girls' quartet, chorus, mixed quartet; and, at William Jewell College, Liberty, Mo., the Point Trophy. A short time ago the choral organizations appeared in an enjoyable spring operetta.

Recitals were given recently by pupils of Cammie Johnston, Evelyn Collins, Thelma Steele and Mrs. Ann L. Nall.

A new organ, made by Kilgen, St. Louis, has been installed in the First Presbyterian Church. F. A. COOKE.

### May Irwin Assists Watertown Musical Society

WATERTOWN, N. Y., May 30.—Under the leadership of Brainard Treadwell, a joint concert was given recently by the Watertown Musical Society and the Clayton Choral Club. May Irwin, the popular comedienne, was assisting artist and solos were also given by Ella Robinson, pianist; Minna Heinrich, soprano; Norma Lawrence, contralto; Harold Radder, tenor, and Charles Winslow, baritone.

WILHELMINA WOOLWORTH KNAPP.

Marguerite D'Alvarez, contralto; Armand Tokatyan, tenor, and Raoul Vidas, violinist, were scheduled for a concert in Jersey City for the benefit of Christ Hospital on the evening of May 14.



## Charlie Chaplin, as Composer, Emerges "From the Dark"

ONE of the most widely known men in the United States, excluding the President, is Charlie Chaplin, comedian of the cinema world, who has just set a bomb under the musical profession by assuming the rôle of conductor, composer and violinist. It is difficult to imagine Charlie of the baggy trousers, large feet, inimitable gait, derby and tiny moustache turning musician!

Nevertheless it is true, for while completing his latest film, "The Gold Rush," of which he is also the author and principal actor, he took time off to arrange the score accompanying the picture. Besides the old Irish dance tunes contained therein, Mr. Chaplin has himself written several compositions, which he recently recorded for Brunswick records, playing the violin solo and conducting Abe Lyman's Coconut Grove Orchestra. His compositions are entitled "Swing Along" and "Orienta."

Mortimer Wilson, who wrote the score of "The Thief of Bagdad," is now in Hollywood completing the music of Douglas Fairbank's latest picture, "Don Q." Mr. Wilson speaks well of the score of "The Gold Rush." The only successful way to write music which actually describes a moving picture, he believes, is to conceive them simultaneously. The best scores are always composed while the picture is "in the shooting."

And that is exactly what Charlie Chaplin has done. The silent drama is not silent for him. While he was being filmed as a pathetic tenderfoot, struggling along with hundreds of others in search for gold in the Klondike, he was humming certain refrains that suggested themselves to him as representative of the spirit of blended pathos and whimsical comedy.

Throughout the picture he has tried to make his music express the symbolism of the story—man's eternal hunt for happiness. Gladness and sorrow alternate in mill-wheel rapidity. There is something pathetic about seeing Charlie of the baggy trousers snowbound and deserted by the girl he loves. It was just such humorous pathos that inspired Sanborne's poem, which ends "Charlie Chaplin! Charlie Chaplin! Who are you in the dark?"

### The Man in the Dark

Now we have found out who he is in the dark—not just a funny man with a bundle of tricks, but one whose secret of life is that he has created a mask for himself under which he hides the true Chaplin. In the dark he is one of the life sponsors of the Hollywood Bowl concerts, a great advocate of American music, a left-handed violinist and an intimate friend of Charles Wakefield Cadman, D. Rudhyar, Leopold Godowsky, and many other musicians. Nor is Mr. Chaplin merely a passive artist. He likes Beethoven as much as he dislikes Massenet. Strauss and Hugo Wolf are his favorite song writers and Tchaikovsky his ideal symphonist.

"When we were a couple of kids," said Mr. Chaplin, "my brother and I organized a band, known as the Hammer-smith Hornpipers, and we picked up quite a bit of money from persons anxious to have us leave their premises! Perhaps I might have been a fine violinist today if my sense of humor had not been too great. I spent nearly all of my practicing time making my fiddle imitate animals and snoring men and buzzing mosquitos. We lived in France then, and I can remember my mother sitting in the dusk slapping away imaginary mosquitos as I played!"

"My old violin teacher, Signor Suino, unfortunately had no sense of humor . . . and how funny he could have been with his bushy beard and long, wagging eyebrows. I used to long for eyebrows to wag like that and a beard to point at people. But Suino was a *bête noire* who took music, life and everything too seriously. His sense of humor was limited to cracking me on the head with a violin bow when I made a mistake—which was quite often!"

### "Serious" Humor Needed

Mr. Chaplin believes that music and motion pictures are a composite art. "The movies have learned a great deal from music, and now music can learn a few things from the movies," he says. "There must be more contrast and more delightful combinations of humor and



### A COMEDIAN TURNS COMPOSER

Charlie Chaplin Explains His Score to the Principals of the Coconut Grove Orchestra. Lower Right, Mr. Chaplin Is Seen as Left-Handed Violinist. Lower Left, the Typical Charlie, with Moustache and Derby, Is Lost in a Klondike Blizzard in "The Gold Rush."

seriousness. That is why I like Russian ballet. Take Stravinsky's 'Petrouchka,' for example. Mingled with all the fun of it is the sad little clown. There should be more of such serious humor in American composition, and it must begin, I believe, in rhythm.

"Rhythm is the basis of all humor. I have found that out in my acting. One cannot be funny with words in movies or music. It is, in my case, the rhythmic trick of my walk, the wiggle of my moustache and the shrug of my shoulders. In the vagaries of rhythm lies musical humor as well. Strauss' 'Till Eulenspiegel' or Dukas' 'L'Apprenti Sorcier' proves this. I never shall forget the rhythmic trick a friend of mine played at a wedding rehearsal some years ago!

"He was serving the bride and groom as organist, and as the final rehearsal began he played 'There'll Be a Hot Time in the Old Town Tonight,' *con amore* and with strange weird harmonies and very religious rhythm. And would you believe it, no one recognized it, so similar was it in tempo to the conventional 'Lohengrin' and so changed from its original quality by the chords and rhythm!"

"What the composer is to the librettist the dancer is to the composer," says Mr. Chaplin. "Every Glazounoff has his Pavlova and every Gilbert his Sullivan. Why, then, should not every screen artist have his interpreter? Especially when music means to so many persons an expression of mood and character. It is just that which makes the greatness in Gilbert and Sullivan operas and places Bizet's 'Carmen' above any Wagnerian opera in my opinion. Then, too, there is rhythm to express the joy and tragedy of 'Carmen' so poignantly."

"The Gold Rush" will have a gala opening in the Egyptian Theater on June 27, with Chaplin as guest of honor, leading man, soloist and conductor. Just a fortnight later New York will see the endless line of ragged humanity crossing the Chilkoot Pass, fighting on doggedly over a winding path that cuts through the snow over a precipitous mountain-side, until they reach the gateway of their goal—Klondike!

And as Charlie's chilblain feet are stepped upon by wicked dancers in the tavern, his own music will be heard in accompaniment. This is the culmination

of one of his life desires—to set his work to music! There is just one more thing that Mr. Chaplin has promised himself in the near future, and that is the rôle of *Ko-Ko* in his favorite light opera, "The Mikado."

Not a few lovers of Gilbert and Sullivan and Chaplin would enjoy seeing this new *Ko-Ko* floundering about the town

of Titipu. It is quite refreshing to imagine him as the *Lord High Executioner* singing "Oh willow, titwillow, titwillow"! Surprises are in store at all moments and one may not know what to expect of this versatile comedian. Perhaps we have only begun to find out who Charlie Chaplin is in the dark!

HELEN M. MILLER.

## BALTIMORE PLAYERS GIVE NATIVE WORK

### Edwin Grasse Fantasy Has Hearing Under Auspices of Johns Hopkins' Men

By Franz C. Bornschein

BALTIMORE, May 30.—The Johns Hopkins Orchestra, led by Charles H. Bochau, gave its annual concert at the Lyric recently before a capacity audience. The program had special interest in the representation given to Edwin Grasse, blind composer, who appeared also as violinist, presenting his Polonaise and a new "American" fantasy, the latter written upon commission of Edwin Litchfield Turnbull, president of the Johns Hopkins Musical Association.

It was the first public performance of the latter number, and Mr. Grasse gained recognition for his melodious treatment of themes suggesting American folk-tunes. The solo violin part is technically developed and is supported with interesting harmonic and rhythmic effects in the orchestra.

Besides these compositions, the program included two movements from the Third Symphony of Niels Gade, the Prelude to the fourth act of the opera "Tovellille" by Asgar Hamerik, the Mozart Serenade for strings, Wagner's Prelude to "Lohengrin" and a March by Grieg. Mr. Bochau, as conductor, deserves commendation for the development and the progress which the Johns Hopkins Orchestra has made during the current season. The playing on this occasion showed a marked gain in precision and quality throughout.

Roman Steiner, director and choir-master of Corpus Christi Church, was

represented as composer in the service when his new "Missa Solemnis" was sung for the first time. This ecclesiastical composition is impressive in its sincerity of expression, the writing for the voices being consistently effective and reverential. It was sung with distinctive quality, showing that careful preparation had been given the new score.

### Nina Morgana to Sing New Opera Rôles at Metropolitan Next Season

Nina Morgana, coloratura soprano, will be heard in several new rôles at the Metropolitan next season. She will appear for the first time as *Mimi* in "Bohème," *Marguerite* in "Faust," the *Queen* in "Coq d'Or" and will have the title rôle in Stravinsky's "Le Rossignol," which will have its first New York hearing next season. Mme. Morgana finds the Stravinsky rôle one of the most interesting in the soprano repertoire. Although the part seldom ranges higher than B flat, there are several sudden leaps to D flat and in one passage there is a glissando to F in alt.

### American Dancer Returns from European Successes for Tour

Ruth Page, American dancer, formerly with Pavlova, and more recently dancing partner with Adolph Bolm, has returned from a series of successes in Spain and Monte Carlo. She will be one of the featured dancers on the Adolph Bolm-Thamar Karsavina transcontinental tour next season.

Fraser Gange, baritone, will spend his vacation at New Canaan, Conn., where he will devote much of his time to golfing.





Perpetuating the Propensities of Eve in Seeking to Retard the Wheels of Progress—A Variation of Medieval Methods in Disciplining a College Editor—Chaining Satan in "Darkest" Tennessee—The Magic Power of a Music Degree—Keeping Step with America's Musical Development—Native Opera Singers in Europe—The American Maitre Who Parlez-Vous—How Tetrizzini's Double Chin Keeps Her Vocal Cords Oiled

Dear MUSICAL AMERICA:

In the good old Adamic days, when apples were apples and serpents were serpents, Mother Eve doubtless settled many a Paradisian argument with her mate and fellow ribster by the simple but earnest assertion, "Man, you're crazy!"

Adam would promptly seek the company of a friendly sabre-toothed tiger and curl up in the beast's lair and sulk for a century or two. (What was a hundred years then?)

Adam knew when he was beaten.

Enoch, Noah, Grand Master Solomon himself and all the other patriarchs were no doubt floored in their day by this same unanswerable accusation, "Man, you're crazy!"

Later on the same crushing declaration relating to the mental health of the accused was put in turn to Bacon, Galileo, Copernicus and most of the other gentlemen of this stripe who were pesky and contrary-minded.

The happy custom still thrives.

In all arts, in politics, in home circles and business spheres the habit persists.

Whenever a man's utterances or his works bring him into sharp conflict with others, he is sure, sooner or later, to have the epithet of antiquity hurled at him.

"You're crazy!" was whispered at Rameau, Scarlatti, Bach, Beethoven, Wagner, Debussy, and even the most amiable Richard Strauss and that gentle theatricalist, Puccini, came in for the same punishment.

Whatever the mind cannot comprehend it casts off. This casting-off process has a recoil which automatically discharges epithets at the object of scorn.

An old German prophet has it "What the peasant does not know he does not eat." And what the average person does not understand he condemns. The easiest weapon of condemnation is abuse. The handiest form of abuse is a reflection on the other man's decrepit brain.

By denouncing the other fellow's mental capacity you are, of course, paying a delicate compliment to your own cerebral superiority, which at one stroke gives you a delightful sense of satisfaction and consolation.

I am at once amused and saddened to find that the "You're crazy" custom is as prevalent among musicians as it ever was in any period of the world's history.

Our present-day musicians have not profited by the lessons of the past.

Even so open-minded a critic as Mr. Finck—the same Henry who championed the crazy Richard Wagner and the weak-minded Edvard Grieg of two generations ago—is unwilling to admit that other composers of the present day are worthy of the same ardent championship. Ernest Newman is a fiery champion of geniuses who have been dead for over fifty years.

Nowadays, when speaking of men like Schönberg, or Edgar Varèse, or Carl Ruggles, or Ernest Bloch, or Stravinsky, or some other pathfinder, it is fashionable to smile just a little and murmur, "Interesting, ah yes, but you know—," and then follows a gentle tapping of the forehead.

Mind you, I do not ask you to smack your lips over the "Sacre" of Stravinsky, the "Pierrot Lunaire" of Schönberg or the "Hyperprism" of Varèse; very likely you will not, and I would not have you delude yourself.

But I do feel sorry for the person who seals his mind like a tomb and who excuses his own mental apathy and prejudice by shouting cruel and unkind words at the composer who is worlds beyond him—or even beneath him.

During the Middle Ages honest and sincere gentlemen would light fagots under the soles of persons who had annoyed them.

In our own unenlightened Tennessee, Georgia and other States in which the law of evolution has been suspended by act of legislature, we simply arrest and indict offenders.

In other civilized centers we merely laugh at the innovators and render the verdict, "You're crazy!"

And perhaps this last treatment is the cruelest of all, because it alienates the pioneer from the very ones whose sympathy he craves.

Only last week the student-editor of a magazine of a certain great Eastern university wrote an editorial or two which vastly displeased the purring old tabbies who run the institution.

As scholars these men could not be so plebeian as to cry, "You're crazy!" but they did manage to convey the same words and the same message to the offending student in a much subtler way.

The student-editor was obliged by these men to submit himself to the proings of a herd of psychoanalysts.

I do not know the exact findings of these scientists, but I do know that the student flatly refused to pay the bill presented him for services rendered.

Instead, he announced that he would resign and continue his study in another university—which proves, I think, that the young fellow, after all, commands a high caliber thinking apparatus.

I respectfully present the idea originated by this university faculty to those artists who are super-sensitive to criticism in the daily press.

Think of the fun these artists could have in compelling offending critics to submit to these charming mental experiments!

When I spoke recently of the amazing educational situation in Tennessee I observed that the medieval state of mind prevailing in certain quarters in that State (no fair-minded person could indict all of Tennessee for the acts of a handful of fanatics) doubtless has an effect on music.

And I find my fears confirmed.

Several letters have reached me in the past few days commenting on the black dawn in Tennessee.

One writer whom I know personally for a highly competent, cultured musician tells me of her experience in a college in that State.

My friend was in charge of the music department of the college but as she did not happen to be a communicant of the particular creed which supported the institution she was told plainly by the Board that she belonged to the Evil one.

Dance music and dancing were strictly taboo; by ten o'clock each night the faculty members were presumed to be asleep.

Any person who ventured forth on the public highways after eleven o'clock was regarded as a wanton, a derelict, an outcast.

Besides, travelling abroad at such an hour was a difficult feat inasmuch as all the city's lights were turned off.

Yet this same college, which is only one of many over the country, ranks as an institution of learning and is permitted to grant degrees.

Before my correspondent became head of the music department the college was graduating pupils with the degree Bachelor of Music, although these same

graduates were musical fledglings who were ignorant of the fundamentals of music.

The Bachelors of Music did not even have knowledge of harmony or theory.

If you want to know how this scandalous granting of degrees in music works out I will relate one simple story—I could tell many:

The head of the music department in a certain high school in a western State was unexpectedly called away.

In this emergency a musician who had given one or two piano recitals in the local auditorium, was called upon.

It turned out that the substitute was a veritable wonder. She formed an orchestra, reorganized an excellent chorus, a chamber music ensemble and imbued the whole school with a new spirit. Within one year, the school was on a sound basis musically; the parents were delighted and the school board members were pleased.

Word came from the absent teacher that she could not return. Naturally, the community expected the substitute who had made such a remarkable record to be appointed.

But it developed that this musician possessed no degree, so she was politely asked to resign and her place given to a young incompetent who sported the degree of Doctor or Bachelor or some similar ornament from a backwater institution somewhere.

For all I know he may have been an early graduate of the Tennessee college I have mentioned.

Do you see now the menace which lurks in the so-called educational institutions which are permitted to grant meaningless musical degrees?

Has music made any real progress in America?

I don't mean by progress only the multiplication of concerts—that is only one important phase of development—but primarily I mean has our country advanced in a creative sense?

My reply is "Yes!"

To buttress this optimism I submit evidence in the form of a twenty-year-old article by Lawrence Gilman.

I find that the infant Lawrence lisped these words for the benefit of *Harper's Weekly*, in December, 1905:

"There is no more singular phase of musical life in America than the inconsistency of our attitude toward native effort."

"It is no exaggeration to say that millions of dollars are spent annually upon the education of American musicians at home and abroad: this would mean only a yearly expenditure of \$1,000 apiece by one thousand students—less, probably, than the number that might be found in any one of the musical capitals of Germany; yet, once their education is complete and they are fitted to undertake creative work, these musicians whom we train so assiduously find themselves in the anomalous and disheartening situation of producers without a market; for we deny them practically any opportunity for hearing their works performed."

"Occasionally some one graciously sings an American song; but how many times, during a musical season that lasts for half a year, does one hear an American sonata or orchestral score performed?"

"The case is virtually the same, whether the composer be known or unknown: Mr. MacDowell's 'Lancelot and Elaine,' for example, is not heard once in a decade; his admirable 'Indian Suite' has today apparently no place in the repertoires of our important orchestras; and his superb 'Keltic Sonata' is entirely unknown to the New York public."

"How often do we hear Professor Paine's symphonic poem, 'The Tempest,' or his 'Island Fantasy'? How intimately do we know Horatio Parker's 'Northern Ballad,' Chadwick's 'Melpomene,' Foote's 'Francesca da Rimini,' Frederick Grant Gleason's 'Edris,' Kelley's 'Aladdin' Suite, Schoenfeld's 'In the Sunny South,' Shelley's two symphonies, Templeton Strong's 'Sintrom' and 'Undine'; and how many of our concert audiences know even the names of such serious and individual music-makers of the younger school as Henry G. Gilbert, Arthur Shepherd, Arne Oldberg, and Arthur Farwell?"

"The embargo, therefore, it will be seen, affects both American composers of acknowledged ability and those younger writers whose worth awaits general recognition: against the first it operates by practically ignoring whatever achievements they may have put to their credit; against the second, by

refusing them any opportunity to demonstrate their capacities."

One need hold no indiscriminate brief for American music to lament these things. It is possible to deplore them with a full consciousness of the fact that weak or commonplace music is no better for bearing an American label, and without attempting, in the phrase of Mr. Philip Hale, to 'cover mediocrity with a cloak of patriotism.'

"The point to insist upon is that present conditions in the American musical world, so far as they govern the activity of American composers, are hostile to the development of a vigorous creative art; and that until the situation is bettered, and American works are given a just representation in our concert-rooms, there is need of some form of organized corrective effort."

Oscar Saenger calls my attention to the fact that quite a number of American singers have appeared in leading rôles in Europe without having studied abroad. Mr. Saenger cites Henri Scott, Marie Rappold, Orville Harrold, Allen Hinckley, Joseph Regneas, Queena Mario.

There is a substantial list of other Americans who achieved success in Europe after exclusive operatic training in this country, and as for the concert artists who have appeared with distinction abroad I could mention a number.

And there is still a longer list of singers who studied here for years then went to Europe for the final flourishes. Certain of these artists look blank when you recall their original training in the mid-town of New York, the Loop of Chicago, Over the Rhine in Cincinnati or the Tivoli ensemble, the Oscar Hammerstein chorus.

Apropos, I have just received a note from Paris:

"Just met old Pete of Terre Haute the other day. Pete has been here ten years now. Dresses, acts, talks like a Parisian—he speaks English brokenly and with an effort, as if it gave him a pain."

"Lots of pupils, too, most of 'em from 'round Iowa and the mid-rib section of the U. S. They think the Maitre is very quaint, his cute little beard, his halting English, his delicious fits of temper; why, he refuses ever so many pupils just because they are not up to his mark."

"Sly old dog; but he always was that way; nine-tenths show man and balance bad tenor. Did he recognize me? Not at first, so I dug him in the ribs and bellowed, 'Wake up, ole Pete Hawkins!' and he hushed me up and removed me to a corner of a good American bar."

At last a friend of the obese arises and hurls a defi at the world!

Calories? Bah!

Reduce weight? Another bah!

If your toes are invisible to your naked eye except with the aid of a periscope, if you throw a shadow like a Twentieth Century Express locomotive, if you are existing on a daily ration of two lettuce leaves and a lemon, then read what Madame Luisa Tetrizzini has to say on the subject.

"I have let myself get fat because I have sense."

This was the soprano's reply to the question of William H. Leahy, who interviewed her recently. (Mind you, I won't guarantee Madame really says all these things; I simply pass on the information published in the more or less accurate *World*.)

"You see them on every side trying to get thin. They starve themselves, wear themselves out with crazy exercises, ruin their bodies with bandages and take medicine that destroys their stomachs. They talk about it always—how can they become thin?"

"But I am glad I am fat."

"I may be fat, but I have very few wrinkles in my face, and perhaps wrinkles are just as bad."

"Of course," people say, 'you would look much better on the stage.' It is true I should look more realistically the part of the consumptive *Violetta* if I were consumptive, or of the young *Rosina* if I were seventeen again. But there is a contradiction in opera. It demands often that the singer be slender and sing well, yet women who can sing well are nearly always fat. Rather than be one of those decorative sopranos with bad voices, I have always preferred to be a fat soprano who has the voice."

"The voice needs protection. The cords of the throat are delicate. Singers

[Continued on page 9]



## MEPHISTO'S MUSINGS

[Continued from page 8]

are always getting colds. They have to take extravagant care so that their necks and chests do not get chilled. They muffle themselves in wraps and scarfs. I don't have to. My neck, my chest, my back, are well covered. It is a natural blanket which protects the delicate organs of singing and breathing from the cold.

"Then I have a theory that the fat of the neck and the double chin lubricates the singing organs. There is oil there that seeps into the vocal cords and keeps them soft and pliant. That is why my voice is so flexible. Most voices tend to get stiff with the years, but mine does not.

"If you want to see the proof, look at singers who last well—they are not thin. Look at Melba, Sembrich, Schumann Heink—and look at me."

I am looking.  
In a word, Madame suggests that you dispense with a fur collar and scarf and wear instead a few layers of blubber, neatly distributed over the shoulders and 'round the neck.

There is only one objection to Madame's theory: it doesn't work out. Madame sang well when she was slender. Her last tour here was not precisely a triumph. The extra poundage may lubricate Madame's vocal mechanism, but I am still unconvinced.

I cannot believe that circumference makes for voice. The fat ladies who adorn steel platforms at the circus rarely trill like nightingales. They invariably squeak like mice and are thankful to peep out that much tone. The neck-oil beloved of Madame does not seem to help, even in such commodious quantities.

No, Madame, you are quite wrong. The voice of a sperm whale you might say amounts to practically nothing.

\* \* \*

### San Francisco Opera Sales Break Records

SAN FRANCISCO, May 29.—The financial success of the San Francisco Opera Company's third season seems already assured by a record-breaking subscription sale of \$35,000 which has been reached during the first four days of the company's offering to members only. This volume of sales was not reached last year until several weeks had elapsed, and is particularly impressive in view of the fact that tickets will not be available to the general public until June 15. The entire membership subscription sale last year totaled only \$42,000.

CHARLES A. QUITZOW.

### New York String Quartet Seeks Works by American Composers

The New York String Quartet will spend part of the summer examining manuscripts or published quartets by American composers, in preparation for the all-American program which it is planning to give next season. Composers desiring to submit their works are asked to send them to the quartet in care of its manager, Arthur Judson.

### Mme. Rethberg to Sing in London

Elisabeth Rethberg, soprano of the Metropolitan, who will make her London debut in Covent Garden shortly, will be heard in recital and in opera on the Continent before returning to this country in July for a vacation in the Far West. Mme. Rethberg will begin her fall concert tour in September, rejoining the Metropolitan Opera Company in November.

### Providence Honors Memory of Noted Bandmaster

PROVIDENCE, R. I., May 30.—Under the auspices of the Reeves Memorial Association, of which Jerome M. FitzGerald is president, the first of a series of concerts was given in Fays Theater recently for the benefit of the fund for a memorial to D. Wallis Reeves, bandmaster and founder of the American Band of Rhode Island. The program was given by the Palestine Temple Shrine Band, A. L. Intlehouse, conductor, assisted by Lucy Marsh Gordon, soprano, with George E. Pickering, accompanist. Palestine Temple Shrine Chanters, led by Dwight W. Coultas, also assisted.

I cannot vouch for the reliability of the tales, but I gladly pass on the joyful rumors:

Palm Beach and Miami are to become important musical points.

Miami, so a little bird with a real estate sign on his neck coos into my attentive ear, is about to have a half-million dollar opera house for operetta and perhaps some grand opera. A four-month season, with twelve principal singers, a chorus of forty and an orchestra of forty, is confidently promised for next winter.

Here's wishing luck to America's farthest south opera company.

California's only hope of checkmating Florida is to annex Mexico and build a million dollar opera house on the southern tip of Lower California.

\* \* \*

I solemnly direct the attention of the vocal teachers to an insidious attempt to discourage recruiting.

The propaganda, subtly enough, is in the form of a song under the innocent title, "Peace and Contentment."

Here is the text of the ballad, comma for comma:

"Met, the eyes of a man and a maid one day, And they loved. But richer admirers had she,—and Pride whispered 'Train your voice, Marriage don't pay.' Madly, but hopelessly, for her love pleads he. In foreign lands he tries to forget, and sinks lower, and lower, down the scales of Time."

After two pages of Largetto agony the end of the singer is forecast:

"The slim form crumpled, as her sweet voice died away."

If the poor girl had consulted a reliable teacher instead of listening to Pride—who does not even whisper correct English—she might have fared a whole lot better, thanks your

*Mephisto*

Elton J. Howland, cornetist, and Arthur E. Swift, trombone player, were soloists.

The concert opened with Reeves' "Second Regiment March," composed in 1876 for the Centennial. This was followed by the "William Tell" Overture by Rossini. As an encore the band played Reeves' "Colonel Wellington March."

N. BISSELL PETTIS.

### Atlanta Plans Six Weeks' Season of Operetta

A six weeks' season of operetta in the Auditorium at Atlanta is being arranged, according to report. The formation of the Municipal Association of Atlanta by Aime Gerber, auditor of the Metropolitan Opera House for twenty-eight years, is announced, with Paul Eisler as conductor, assisted by Dr. Karl Riedel, and Lou Morton as stage director. The pieces to be given will include "The Mikado," "Prince of Pilsen," "Spring Maid," "The Gypsy Baron," "Firefly" and "Sweethearts." Metropolitan singers, among whom are Louise Hunter, Charlotte Ryan and George Meader, are mentioned as participants, in company with Irene Dunn, Thomas Conkey, Robert Pitkin, Ethel Wright, Charles Schenk, Dudley Marwick, Billy McLeod and Ann Yago. Thirty-five men from the Metropolitan will play in the orchestra. The season is announced to begin on June 15. Charles Howard Candler and C. B. Bidwell are behind the movement, it is stated.

### Olin Downes to Conduct Summer Classes at La Forge-Berumen Studios

Olin Downes, music critic of the New York Times, has been engaged to conduct classes in music appreciation and harmony at the La Forge-Berumen studios during the period of its summer master course.

### Fortune Gallo to Sail

Fortune Gallo, general director of the San Carlo Opera Company, accompanied by Mrs. Gallo, is scheduled to sail for Europe on June 13 on the Leviathan. Mr. Gallo will be on the continent for four or five weeks, returning to New York in the middle of July on the same steamer. He will engage artists in Italy.

### Postpones Scholarship Contests

The contest for the eight Memorial Scholarships at the Gramercy Music School, announced for June 5, has been postponed until Sept. 12. The school will open for its fall term on Sept. 14.

## MINNEAPOLIS HEARS 'CHILDREN'S CRUSADE'

Pierné Work Performed by Large Chorus, Soloists and Symphony

By H. K. Zuppinger

MINNEAPOLIS, May 30.—Minneapolis music-lovers were given a beautiful performance of Gabriel Pierné's "The Children's Crusade" recently at the University of Minnesota. Originally planned for the open air in the great new Stadium, the performance, on account of cold and rainy weather, had to be transferred to the University Armory. Notwithstanding the difficulty of leading an adult chorus of 300, children's chorus of 400 and an orchestra of 75, in addition to the soloists, Earle G. Killeen of the faculty of the University music department, conducted his scattered forces in a manner deserving of the highest praise. To him goes the major credit for an outstanding musical event. He welded the performance into a wonderful whole, and brought forth loud and prolonged applause from an audience which filled the armory.

The adult chorus was made up of members of the University Choral Society, University Choir and the Rhys-Herbert Male Chorus. Eight Minneapolis public schools contributed a chorus of 400 children, selected by competition from more than 1200 voices and trained by T. P. Giddings, supervisor of music in the Minneapolis schools. The soloists were Marie Tiffany of the Metropolitan Opera, Margery Maxwell of the Chicago Civic Opera and Hazel Catur, senior at the university, sopranos; Forrest Lamont of the Chicago Civic Opera, tenor, and Raymond Koch, baritone. The *Four Voices* were represented by Margaret Thomas, Gertrude Neubeiser, Thelma Sparboe and Synette Swenson, all students at the university. The Minneapolis Symphony, just returned from its spring tour, furnished a splendid instrumental background for the voices.

The outstanding feature of the evening was the singing of the children. Naturally, with young voices the difference between gradations of tones was not very great, yet the youngsters surprised everyone with their precision in attack and release, their clear enunciation of the words and, above all, with a pure, beautiful tone. The adult chorus was more than adequate. The visiting artists in each case proved excellent. The university soloists also revealed well trained voices of beauty and carrying power.

Carlyle M. Scott, head of the music department of the University of Minnesota, as a result of the success of the concert, is planning other similar performances.

The Minneapolis Symphony gave its last concert of the season for the National League of Nursing Education in the large ballroom of the new Nicollet Hotel on Monday, May 25, before an enthusiastic audience which packed the room to the doors. Henry J. Williams, harpist, and Gustave Tinlot, concertmaster, were the soloists.

The members of the orchestra are now on vacation. Henri Verbrugghen, conductor, will leave in a few days for Australia to visit his sons. Mr. Tinlot sailed for a visit to France.

Engelbert Roentgen, first cellist and assistant conductor of the orchestra, will again lead the Municipal Band during the summer months. Jenny Cullen, violinist, will go to Scotland to visit her mother. David Nichols, viola, and James Messeas, cello, will go to Europe for the summer. Georges Grisez, first clarinet, will spend the time in a vacation in the northern part of Minnesota. Other members of the orchestra will scatter all over the country until the October rehearsals.

### Louisville Clubs Present Programs

LOUISVILLE, KY., May 30.—The Barrère Little Symphony gave the last concert of the season arranged by the Wednesday Morning Musical Club. A very large audience greeted the artists, and manifested thorough enjoyment of the diversified program presented. Among the numbers given were "The White Peacock" by C. T. Griffes, and the Suite, "My Little Frieda," by G. Pieme. The Crescent Hill Musical Club presented Hadley's "Ode to Music" in

the Boys' High School recently. The soloists were Inez Barbour Hadley, Mrs. P. C. Knopf, Williams Layne Vick and William G. Meyer. Mrs. William J. Horn was the conductor. The musicians were loudly applauded by a large audience. JAMES G. THOMPSON.

### PORTLAND CHORUS SINGS

Final Concert Given Under Carl Denton—Students Heard in Recitals

PORTLAND, ORE., May 30.—The Portland Symphony Chorus, assisted by the Portland Symphony, Carl Denton, leading, elicited rounds of applause in its final concert. Following a brief orchestral program, the chorus sang Coleridge-Taylor's "A Tale of Old Japan." The soloists, whose contributions were noteworthy, were Hilda Lindborg, soprano; Alice Price Moore, contralto; Herman Hafner, tenor, and Mark Daniels, baritone. Mr. Denton, authoritative in his sense of orchestral resource and choral possibilities, gave a delightful reading to this atmospheric cantata. Frank Eichenlaub, assistant concertmaster, in a speech of hearty appreciation, in behalf of the orchestra, presented Mr. Denton with a pair of binoculars.

Clarence Gustlin was heard by the MacDowell Club in an inter-recital recently. The subject was Frank Patterson's opera "The Echo."

Ruth Bradley Keiser, pianist, has given recent programs before the Woman's Club and at Reed College.

Students at Reed College gave the "Mikado" under the leadership of Frances Berry.

Pupils of the following teachers have appeared in recitals: Franck and Beatrice Eichenlaub, Martha B. Reynolds, Lillian Jeffreys Petri, Ethel Rand, Mrs. Clifford Moore, Marjorie Trotter and Minna Pelz. JOCELYN FOULKES.

### Americans Abroad

To the Editor of MUSICAL AMERICA:

Referring to the portion of a recent advertisement about "the first American singer ever to sing in opera abroad," I respectfully beg to submit that the statement contained therein is in error.

Miss Mario, whom I know very well and whose work I admire exceedingly, is one of those singers American-trained exclusively to sing in Europe, but I am sure she is not the first.

I received my entire musical and vocal training in America, Oscar Saenger being the only vocal teacher I ever had. I made my debut in 1909 at the Manhattan Opera House, under the direction of Oscar Hammerstein, and am supposed to be the first American-trained singer to sing principal rôles in a leading opera company. In 1910 I went to Italy and, without any preparation there, secured and filled an engagement to sing in Rome, season of 1909-10.

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## FESTIVAL CONCERTS ARE TOLEDO EVENTS

### Federated Zonta Clubs and High School Pupils Are Hailed

By Helen Masters Morris

TOLEDO, OHIO, May 30.—Ninon Romaine, pianist, and Muriel La France, soprano, gave a delightful musical program at the banquet in the Woman's Building which closed the fifth annual convention of the National Confederation of Zonta Clubs.

Mme. Romaine is a member of Toledo Zonta. She played the "Nachtstück" of Schumann, "Etude en forme de valse" by Saint-Saëns, Goossens' "Music Box" and "The Hurdy-Gurdy Man" and Scarlatti's Sonata in D, displaying a beautiful technic and a colorful tone.

Miss La France, a protégé of Amelita Galli-Curci, strengthened the impression of real artistry she made on her previous visit. Among her numbers was the florid aria from "The Pearl of Brazil" by David, with flute obbligato by Daniel McKenna.

Splendid results were recorded at the High School Festival. The Coliseum was crowded for the concert given by the Girls' Glee Club of 500, the Boys' Glee Club of 500 and a mixed chorus of 500, assisted by the Junior High Orchestra of fifty. Under the baton of Mathilde Burns, the orchestra showed skill in the Overture "Mignonette" by Baumann, "Stony Point March" by Laurenden, "Gavotte Souvenir" by Herzberg and a Waltz by Schmidt. Joseph Willi, supervisor of music in the public schools, led the Boys' Glee Club and the mixed chorus. The choirs sang with spirit and enthusiasm as well as with accuracy. The Girls' Glee Club, under Herbert Davies, director of music in the schools, sang "Sweet and Low" by Barnaby and German and French folk-songs.

Three orchestras combined in the second concert of the festival. One hundred and seventy-five boys and girls between the ages of thirteen and seventeen took part. They were members of the orchestras of Libby, Scott, Waite and Woodward High Schools, under Bessie Werum. The combined orchestras played the Overture to "Bridal Rose" by Lavalley and the "Tannhäuser" March. Each orchestra gave an individual number, these contributions being from "Faust," "Stradella" and "Carmen."

The combined high school bands, under G. V. Sutphen, also gave a splendid concert. The band numbers eighty members.

The festival closed with a performance of "The Bohemian Girl" given by the combined high school glee clubs under the baton of Clarence Ball, director of music in the high schools, accompanied by the high school orchestras under Miss Werum. Soloists were Ruth McInnes, Florence Boycheff, Edgar Emerson, Byron Tiggs, John White and John Ehrle.

### Cecil Fanning Makes Huntington Début

HUNTINGTON, W. VA., May 30.—Cecil Fanning, baritone, made his first appearance in this city recently in the City Auditorium, under the auspices of the music department of the Woman's Club. Mr. Fanning was in fine voice and was well received by an appreciative audience. His program included numbers by Handel, Beethoven, Schubert, Tchaikovsky, a group of French folk songs with action, arranged by Edwin Stainbrook, and an aria from "Alhambra." Six encores were added. Mr. Stainbrook was an able accompanist and contributed a group of piano numbers which received hearty applause. The music department plans to present Mr. Fanning in this city in the American opera "Alhambra" sometime in January, if arrangements can be made with the Fortune Gallo Company. MRS. H. A. LAWRENCE.

### Elly Ney Participates in Important Celebrations in Germany

Elly Ney, pianist, who is now playing in Germany, has been heard in many important engagements, both in recital and with orchestra, since her return to Europe. Among these was an appearance at the seventy-fifth anniversary of the opening of the Conservatory of

Cologne. She was also the only guest artist to appear in the festivities celebrating the 1000th anniversary of the founding of Bonn, her native city. Mme. Ney will return to America early next January and will begin her tour with a series of engagements in Florida. Following a recital in New York, she will make another visit to the Pacific Coast.

### State School Music Festival Is Held at Clarion, Pa.

CLARION, PA., May 30.—The second annual Music Festival of the Clarion State Normal School was held in the Normal School Auditorium recently. This is the largest music festival held by any normal school in the State. There were more than 400 participants in the contests, and the enthusiasm was splendid. The five events were: Boys' Glee Club, Girls' Glee Club, Boys' Quartet, Girls' Trio, and Orchestra. Works presented included Steinfeldt's "Song of the River," and "Song of the Armorer," Nevin's "A-Hunting We Will Go," Hartley Moore's "To Live and Love Again," and Mendelssohn's "Festival March." The schools participating were: Bradford, Brookville, Ford City, Franklin, Kittanning, Ridgway, and Warren. The judges were Dr. Charles F. Hoban, department of education, Harrisburg; Prof. Gordon S. Emery, director of music, Edinboro Normal School, Edinboro; and Mrs. James L. Fitzgerald, Clarion. The program was well arranged and carried out, due to the untiring work of Nancy E. Canan, director of music of the Clarion State Normal School. Ridgway won the Girls' Glee Club contest; Franklin, the Boys' Glee Club; also the Boys' Quartet; Bradford the Girls' Trio; and Brookville the orchestra contest. Brookville received the cup for orchestra work, presented by Dr. C. C. Green, principal of the State Normal School.

WILLIAM E. BENSWANGER.

### Norwegian Students Are Heard

CHICAGO, May 30.—Students of the Royal College of Norway, known as "The Norske Studenters Amerikor," gave a concert in Orchestra Hall before a capacity audience. About forty mixed voices made up the personnel of the chorus, with Alfred Russe, as conductor. The program contained works by Norwegian composers. There were also interesting folk-songs and solos by Gurun-Sophie, soprano.

### Baritone from Boston Is Welcomed at Début In Naples Opera House



Giovanni Lazzarini, Baritone

BOSTON, May 30.—Word has been received of the success won by Giovanni Lazzarini, baritone, at his début in "Rigoletto" in the San Carlo Opera House, Naples.

Mr. Lazzarini is a pupil of the Theodore Schroeder studios of this city. In his Naples appearance, Mr. Lazzarini was praised for his fine vocalization, polished diction and picturesque interpretation. In the last few years he has been acclaimed in the Royal Opera House, Madrid; the Teatro Reale, Malta; Comunale Opera House, Lucca; Alhambra, Alexandria, and the Municipal Opera House, Tunis.

Negotiations are pending for his engagement with one of the leading American opera companies. His repertoire includes about thirty-five operatic rôles. W. J. PARKER.

### Karl Krueger Conducts Outdoor Concert

LOS ANGELES, CAL., May 30.—Karl Krueger conducted an orchestra of twenty-five picked players from the Los Angeles Philharmonic in Pasadena recently. The program, especially adapted for outdoor performance, included Mendelssohn's "Midsummer Night's Dream" Overture, Wagner's "Siegfried Idyl"

and the rarely heard Serenade for two string orchestras and tympani by Mozart. The concert was notable for exquisite detail and phrasing in the Mendelssohn and Mozart works, and for poetic conception in the Wagner number.

### Los Angeles Applauds San Francisco Chamber Music Society

LOS ANGELES, May 30.—The Chamber Music Society of San Francisco gave one of its too-frequent concerts in this city recently, delighting a large audience in the music room of the Hotel Biltmore. The ensemble played with transparent beauty of tone, delicate shading and accuracy of pitch in a program that included a Beethoven Quartet, a quartet by Dohnanyi and a Nocturne and Scherzo for Flute and Strings, in which Elias Hecht, founder of the organization, disclosed uncommon ability as a flutist. The other members of the Society are Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner.

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Yesterday was a real LaForge day in Ann Arbor. Your two products, Loretta Degnan and Lawrence Tibbett, each did themselves proud.

I personally regret exceedingly that you could not have been here.

Miss Degnan, as a member of the younger group, made a great success. We predict much for her in the future.

In the evening, Mr. Tibbett received one of the greatest ovations in the history of Ann Arbor concerts. He is a great credit to you, to himself and to American music in general.

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**A**S a technician M. Ignaz Friedman undoubtedly belongs to the great pianists of our time. The delight we take in his performance has often its origin in the matchless perfection of his execution, in those scales and trills which may be a mere ripple—as in one of the variations of Beethoven's C minor Sonata—or a thing of vertiginous rapidity and vehemence—as in the opening movement. Or, again, in the lightning speed of what the old virtuosi used to call the "volata," frequent in Chopin, the sudden roulade adorning a quiet melody, M. Friedman gave us the thrills of a great fencer dashing in and out with shining blade. His tone was equally finished and finely graded. The long, sustained phrase ushering in the second section of the sonata was wonderful in its softness and clearness."—LONDON DAILY TELEGRAPH, Feb. 24, 1925.

"It is no exaggeration to say he created a sensation by his technique alone. It looked so simple, this man seated bolt upright at the piano with never a disfiguring gesture, reeling off shimmering trills and cascades of chords, and yet behind his amazing technique, hidden somewhere in the impassive figure, there was a soul. Being a Pole he naturally played Chopin, and played his big group with a grace that was fascinating in the extreme. To name only one, the 'Butterfly' study was a marvel in its zephyr-like lightness.

"He gave as well a wonderful exhibition in the symphonic studies of Schumann. It is not often I am able to stay to the end of a programme, but Friedman intrigued so early that I remained to the last piece, and heard Liszt's Mephisto waltz. Words are futile to describe the bravura virtuosity of the performance. It was an astonishing revelation. Friedman is assuredly a giant in the pianistic world."—THE YORKSHIRE OBSERVER, Feb. 24, 1925.

"M. Friedman strikes wonder from the onlooker by the nonchalant way in which he performs feats of super-technics. While he was playing Chopin Studies last night one pondered on the undeveloped skill which is commonly considered a proper basis for appearance in public. M. Friedman played five of the more spectacular studies, including the two 'Pretty' ones in F sharp. Probably he ran through each of them in record time, and he had attention to spare for any subtle gradations and turns of expression he wished to put in. In fact, he made playthings of them, and it was very entrancing. M. Friedman is not a one-sided pianist, for he had opened with Beethoven's late C Minor Sonata, and played it with clear and calm eloquence. There was distance and depth in his expression of that long and dreamy variation movement."—LONDON MORNING POST, Feb. 24, 1925.

"Like several other great players — he deserves to be classed among the great ones—he has adopted a soberer and mellow style than was his wont.

"He has technique of rare perfection both in music requiring the utmost delicacy and in that demanding the utmost strength. He has a great command of varied tone colour, and uses it not to show that he can do it, but when it is required by the music.

"He played Beethoven's C Minor Sonata (Op. 111) with fine virility, and in his Chopin there was a good deal of imagination and no trickery. The speed at which he took the 'Revolutionary' Study was astonishing, but he kept everything clear. The applause increased with each successive piece, and his performance of Schumann's Symphonic Studies had no little intellectual strength."—LONDON DAILY NEWS, Feb. 24, 1925.

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## CINCINNATI FÊTES FESTIVAL ARTISTS

Van der Stucken Honored—  
Nevin Cantata Sung Under  
Fisher's Bâton

By Philip Werthner

CINCINNATI, May 30.—Following the May Festival, which was a complete success, Frank van der Stucken, conductor, was the recipient of a number of honors. After the concert on May 9, President Maxwell of the board of directors of the May Festival, was host to the conductor and the soloists at a midnight dinner at the Queen City Club. On May 12 all the soloists and the conductor were entertained at the Odd Fellows' Temple at a dance, with music by the Cincinnati Orchestra. On the following day Mr. and Mrs. Thuman gave a delightful dinner and reception at their home in Clifton to the conductor and his two daughters, who came to Cincinnati to attend the festival led by their father.

Mrs. Berta Gardini-Reiner, wife of Fritz Reiner, conductor of the Symphony, gave a successful recital with her pupils on May 11 in the Conserva-

tory Hall. Among her pupils was Verna Cook, who is about to make appearances in London, Vienna, Berlin and Hamburg. Mention must also be made of Outram Hodgekinson, who sang *Sieglinde's* Narrative from "Walküre" with a beautiful voice and much dramatic instinct.

Under the direction of W. Ethelbert Fisher, Nevin's Cantata, "The Land of Heart's Desire," arranged by Deems Taylor, was given at the Wyoming Clubhouse recently.

Leo Paalz of the Conservatory of Music gave a piano program recently. Marie Dickore gave a storied interpretation.

Adolf Hahn and Albino Gorno of the College of Music gave the last concert of the season with the orchestra on May 13. Mr. Gorno presented a number of pupils in difficult numbers. Mr. Hahn and had his pupils play and directed the orchestra.

Marshall P. Bailey, organist of the Wittenburg College, Springfield, Ohio, gave recital on the organ at Withrow High School, which was splendidly played and well attended.

Fay Ferguson gave a piano recital at the Conservatory on Friday, May 15, at which she played the "Italian" Concerto of Bach, a Weber Sonata and some shorter pieces of Chopin, Liszt and other composers.

BOSTON, May 30.—Alfred Hamer, who resigned several weeks ago as organist and choirmaster at the Church of the Advent, this city, has accepted a similar position at the Trinity Protestant Episcopal Church of Pittsburgh, Pa.

## Frederick Vadja from Budapest Joins Roster of Metropolitan Opera



Photo by Beldsgreen

Frederick Vadja, Hungarian Bass

Among the newcomers upon the roster of the Metropolitan Opera House for the coming season is Frederick Vadja, the Hungarian bass. Mr. Vadja has had wide experience in Europe, having made his debut as *Méphistophélès* in Gounod's "Faust" at the Budapest Opera in 1911, under the baton of Fritz Reiner, now conductor of the Cincinnati Symphony. While at Budapest he was heard in leading bass and baritone rôles, such as *Cardinal Brogni* in "La Juive," *Tonio* in "Pagliacci," *King Henry* in "Lohengrin" and the *Langrave* in "Tannhäuser."

Later Mr. Vadja was engaged in a provincial Hungarian opera house, where he was assistant manager, leading bass and conductor. He would sing *Méphistophélès* one night, and the next conduct a performance of "Tosca," fulfilling his managerial duties in the interim. He conducted fourteen operas and about 100 operettas, including all the standard German, Italian and French repertoire.

Although Mr. Vadja has been in the United States only two years, he has learned to speak English fluently. He has appeared as a conductor in the Manhattan Opera House and the Forty-fourth Street Theater in special performances given by Ferenc Molnar, wife of the noted Hungarian playwright, known on the stage as "Sari Fedak."

### Pittsburgh Gives Welcome to Artists

PITTSBURGH, May 30.—A young Pittsburgh violinist, Viola Mitchell, who appeared in the course of the season with

the Minneapolis Symphony under Henri Verbrugghen, was presented in recital in Carnegie Music Hall recently. Her reception was enthusiastic. She was aided by André Benoist at the piano. Harold D. Phillips, organist of Trinity Episcopal Church, who has been music reviewer of the *Gazette-Times*, has left Pittsburgh to return to England. Janet D. Schenck, director of the Neighborhood Music School of New York, has visited this city to survey the music activities in settlements. She was the guest of the Irene Kaufmann Settlement at luncheon, and spoke on music work in such organizations.

WILLIAM E. BENSWANGER.

### NEW COURSE AT ITHACA

Evelyn Fletcher-Copp to Teach at Conservatory There

ITHACA, N. Y., May 30.—The Ithaca Conservatory has completed arrangements with Evelyn Fletcher-Copp to establish her school of normal training for teachers at Ithaca, becoming affiliated with the Ithaca Conservatory.

Originator of the Fletcher-Copp Music Method for children, Mrs. Copp will conduct normal classes for teachers. She will also teach and supervise the teaching of her method.

Although her method is American, Mrs. Copp spent five years in study abroad, being a pupil of Dr. Hugo Riemann and a classmate of Max Reger.

Mrs. Copp will begin her classes at Ithaca on June 15. She will precede it with a series of illustrated lectures.

### Albany Mendelssohn Club Concludes Fifteenth Season

ALBANY, N. Y., May 30.—The Mendelssohn Club closed its fifteenth season with its forty-fifth Albany concert in Chancellor's Hall, led by Dr. Frank Sill Rogers. Ruth Rodgers, soprano, who won popular favor with her appearance with the club two years ago, was assisting artist and was given a most cordial reception. The latter part of the club program was devoted to excerpts from "Faust," including the Soldiers' Chorus, "The Song of the Golden Calf" and the Prison Scene with Miss Rodgers in the rôle of *Marguerite*. Miss Rodgers also sang the "Jewel Song" and "King of Thule," a Negro spiritual, "The Sleep that Flits on Baby's Eyes" of Carpenter; Watt's "Pierrot" and an opening group of "Le Vieux St. Jean" of Wachs, "Marias Wiegenlied" by Reger and "My Native Land" by Gretchaninoff. The club numbers were, "Song of the Bow" by Aylward and "Evening" by Abt, "Shadow March" by Protheroe, "The Kavanagh" by Bullard and "All Through the Night," with baritone solo by John Dick. J. R. Simmons, a member of the club sang a solo. Stuart Swart was accompanist. W. A. HOFFMAN.

### Victor Kúzdő to Conduct Summer Violin Classes in Chicago

Victor Kúzdő, assistant to Leopold Auer in New York, will conduct a six weeks' course in violin at the Chicago Musical College this summer. Mr. Kúzdő will begin his classes on July 1.

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## James Woodside Advises Students to Avoid Undue Haste in Learning to Sing

"MAKE haste slowly" is the precept that James Woodside would have American students of singing follow. A successful career needs a solid foundation, he maintains, and, like Rome, cannot be built in a day.

"Because of economic pressure, environment or temperament, the American student of singing expects to develop too rapidly," says Mr. Woodside. "One hears the subject discussed on every side, but with me it is not an argument, but an experience."

"In my second year at a conservatory in the Middle West I was engaged to sing at a festival at which prominent artists were to appear. My success was an unbalancing experience for a youth of nineteen after but two years of study. Fortunately my teacher took me in hand before my head reached the danger point of inflation, and I shall ever be indebted to him, Eugen Haesener, now of Erie, Pa."

"Mr. Haesener's advice to me was as follows: 'Your present success is indeed genuine, but forget it. It proves only one thing, and that is that you have talent, and it should create in you an unquenchable ambition. Further than that it is of no value to you. You are far from being an artist and you will never become a fine singer unless you realize from the beginning that it will take years of patient study, experience and gradual development. I have seen fine talent ruined, not so much by incorrect methods as by too rapid development. And I have seen young singers, excellently prepared vocally, fail because of a deficiency in artistry. One of the prime requisites of artistry is maturity. Maturity is constructive reaction to years of experience. Do not keep your mind too much on the goal. And furthermore, after you have become an artist, do not be disappointed if you do not find a market for your art immediately. That, too, in all probability, will take time.'

"I thoroughly absorbed that doctrine and soon after came to New York, where I was fortunate in finding a teacher of like views, Frederick Haywood, to whom I am indebted for his valuable assistance, both in and out of the studio. The way has been long and the progress gradual, of necessity as well as of choice. That was eleven years ago, and during that time I have come in contact with many talented students, a large percentage of which gave up after two or three years, disillusioned and disappointed. Of course, there are exceptions, but they comprise less than a half of one per cent."

Mr. Woodside has been heard prominently in the last two seasons as a recital and oratorio singer. He made his New York debut as a recitalist in January, achieving an outstanding success through his well trained voice, finished style and vivid interpretations.

The baritone will open his next season with a New York recital in the Town Hall on Oct. 19, followed by a series of concerts, including many reengagements, throughout the East. He will make an extensive tour of the Middle West next spring.

CHICAGO.—Kathryn Browne, mezzo-soprano, formerly of the Chicago Opera, has been reengaged for an appearance at Quincy, Ill. More than half of Miss Browne's contracts for next season are return engagements.



James Woodside, Baritone

### Peabody Students and Knights of Columbus Are Applauded

BALTIMORE, May 30.—The week of exhibition concerts given by advanced students of the Peabody Conservatory, Harold Randolph, director, afforded the public opportunity of estimating the high standard prevailing throughout the various departments represented. Soloists appeared at one concert, with the students' string orchestra under Gustav Strube. The closing evening's program included the presentation of diplomas and teachers' certificates to a long list of candidates. Gen. Lawrason Riggs, president of the board of trustees of the Peabody Institute, made the presentations. The Knights of Columbus Choir, Roman Steiner, leader, repeated the program of its recent concert in the Peabody Conservatory, when the general public had an opportunity of hearing the organization. The feature numbers, Elsenheimer's motet, "Adoro te devote," and Bornschein's "Knight of Bethlehem," especially written for this program, were given with good effect.

### Ethelynde Smith Wins Favor in South

BATESVILLE, ARK., May 30.—Ethelynde Smith, soprano, at her recent recital given under the auspices of the Musical Coterie and Arkansas College, revealed an excellently trained voice of great beauty and strength. She impressed also by her versatility, being equally at home in difficult arias, rollicking boat songs and other numbers.

### Havana Hears New Symphonic Poem

HAVANA, May 18.—The first performance in Cuba of Joaquin Turina's symphonic poem, "La Procesion del Rocia," was given recently by the Philharmonic Orchestra under Mr. Sanjuan. The work, which is Spanish in character, was well received. The soloist at this

concert was Emilio Puyans, flautist, who played Godard's Suite Op. 116, with orchestra, and his own arrangement of a Pastoral by Doppler. The orchestra was heard to advantage also in music by Gluck, Ravel and Wagner. Another interesting concert was that given by Lola de la Torre, Cuban soprano, whose recital in the National Theater brought her acclaim. Numbers by Pergolesi, Beethoven, Schubert, Brahms, Debussy and Wagner were included in her program. Songs by Cuban composers, Sanchez de Fuentes and Nin, were effectively given. Margot Rojas played the accompaniments and piano solos. Ursulina Saez Medina gave her annual piano recital in the National Theater before a large and greatly appreciative audience. Miss Saez Medina played works by Handel, Gluck-Brahms, Graun, Beethoven, Mendelssohn, Schumann, Paderewski, McDowell and Liszt.

NENA BENITEZ.

### IOWA COLLEGE SINGERS GIVE SECOND FESTIVAL

Oskaloosa Hears Chorus Present "Samson," Aided by Notable Soloists Under Couzine

OSKALOOSA, IOWA, May 30.—The second annual music festival of the Choral Society of John Fletcher College of University Park was recently held here in the auditorium of the Central Methodist Episcopal Church, under the direction of Harlan Couzine, head of the College Conservatory. These festivals were planned by Mr. Couzine upon assuming his professorship in John Fletcher College. This year's performances seem to have put the undoubted stamp of approval of the people of these cities on this plan. The guest soloists were Riccardo Martin, tenor; Louis Kreidler, baritone; Myrna Sharlow, soprano, and Edna Swanson Ver Haar of Chicago, contralto.

On the first evening Mr. Martin gave a recital to a very large and appreciative audience. As one of his encores he graciously sang "Lift Thine Eyes" by the resident composer, Frederick Knight Logan. Mr. Martin's program consisted of Sigmund's Love Song from "Die Walküre"; French works, with Debussy's "Beau Soir" heading the list; Italian numbers, and "Vieni Giocare" from the Russian of Bleichmann. The singer's accompanist, Hubert Carlin, played two groups, including Liszt's "Legend of St. Francis Walking on the Waves."

On the afternoon of May 15 there was an artists' concert, when Mr. Kreidler, Miss Sharlow and Miss Ver Haar were heard with great satisfaction by another

large audience. With the exception of encores, all Miss Ver Haar's numbers were in English and included Cadman's aria, "Song of the Robin Woman," and Densmore's "The South Winds Are Blowing." Her auditors noted obvious developments in her artistic singing. Miss Sharlow sang the aria "L'Altra Notte" from "Mefistofele" and, among others, "Le Nill" by Leroux and Rachmaninoff's "Floods of Spring." The singer was engaging in every number that she gave. Mr. Kreidler, who is a familiar figure here, again pleased with his effective delivery.

In the evening the climax of the festival came in the form of Saint-Saëns' "Samson and Delilah," with Jennie Fry at the organ and Maylou Johnston at the piano and with Mr. Couzine conducting. The Choral Society of the college is a great credit to the institution and, with the aid of the guest soloists, gave a good account of itself. With Mr. Martin as Samson, Miss Ver Haar as Delilah and Mr. Kreidler as Abimelech, the work was splendidly given and well received by an interested house.

### Mahanoy City Acclaims Artists

MAHANAY CITY, PA., May 30.—An enthusiastic audience acclaimed Renée Thornton, soprano, and Efrem Zimbalist, violinist, in concert recently. The city observed its fourth annual music week with a choral concert, heard by a capacity audience in the largest theater, special programs in the schools and a memory contest. The High School Orchestra, numbering fifty, gave its annual concert later.

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## MILWAUKEE HEARS POLISH OPERA GROUP

### Mme. Zeisler Gives Recital— State High Schools Hold Competitions

By C. O. Sklnrood

MILWAUKEE, May 30.—The Polish Opera Company, a group of singers who comprise the only resident opera company in Milwaukee, gave its two performances of Oscar Straus operetta "The Last Waltz" at the Pabst Theater. Rose Saskowska, who played the rôle of the Countess Vera, made a charming picture, and her attractive soprano voice was appealing. A. J. Lukaszewski, in the principal male rôle, also did distinguished work.

The staging was well handled, the orchestra was competent, and the dancing was spirited. The entire ensemble moved with freedom and assurance under the baton of Jan C. Landowski. The Polish tongue was used.

Fanny Bloomfield Zeisler, distinguished pianist, gave a recital at the Pabst Theater under the direction of the Delta Omicron Society, with Marion Andrews as manager. This was the first time in years that Mme. Zeisler has come to Milwaukee. She played with all the fire and fervor of former years. The program included the Chopin B Flat Minor Sonata. Breadth and maturity, poise and balance were again evident in the artist's playing.

The State high school contest in music in Madison, recently held, was an out-

standing success, according to its sponsors. Wisconsin High School at Madison and Wisconsin School for the Blind at Janesville won the largest number of points. Both schools won three first prizes in Class B and the Wisconsin High School also took one second prize with its boys' glee club.

The piano solo prize was won by Evelyn Feldman of Wisconsin High School. The same school, with Louise Rood, took first place in violin. Ruth Hoppe of the school for the blind took the soprano solo. Sophonia Peterson of the same school took the contralto prize. Lawrence Kitzman of Whitewater Normal High School took the prize for boys' voice. In group events, the girls' glee club prize went to New Richmond High, the boys' glee club to River Falls High School, the mixed chorus to the Wisconsin School for the Blind and the orchestra prize to Wisconsin High School.

In the Class A finals Riverside High School of Milwaukee was the winner with forty-six points, Racine High School was second and the Wisconsin High of Madison was third.

In the piano contest Oshkosh High School took first and Riverside second. In the violin contest Janesville High took first prize and Riverside second. Washington High School of Milwaukee took the contralto prize. Racine High won the boy's solo and Riverside won the girl's solo. Racine took the boys' glee club contest and the mixed chorus contest and Riverside took first with orchestra.

### SAN JOSE CHOIR HEARD

#### Organists Welcomed in Programs and Piano Pupils Appear

SAN JOSE, CAL., May 30.—The College of the Pacific A Cappella Choir, assisted by Grace Connor, reader, and Walline Knoles, tenor soloist, was heard before a large audience at the First Methodist Church. The choir led by Charles M. Dennis, sang again at this church during a Vesper Service, and at the Stanford University Chapel.

Edward F. Schneider presented four of his advanced piano students in an interesting program at the new Scottish Rite Temple. Those participating were Mrs. James Bradley Clayton, in the Beethoven "Waldstein" Sonata and Rudolph Ganz' "Etude-Caprice"; Eoline Copple, in short numbers by Sgambati, Daquin, and Scarlatti; Marian Handy, in the Brahms Scherzo, Op. 4; Helen Johnson, in works by Dohnanyi; and Mansie Chew, who gave an interesting and artistic performance of a Paderewski Theme and Variations.

Allan Bacon, organist of the College of Pacific Conservatory, gave a commendable recital at the Christian Church recently. Walter B. Kennedy, formerly organist at the Presbyterian Church here, but more recently of Oakland, gave an interesting program at the Christian Assembly, assisted by Mrs. Kennedy, soprano. Both organists were greeted by many friends who were eager to welcome them to the city of their former residence.

M. M. FISHER.

#### Army Band Proposes Interchange of Scores with Latin-American Leaders

WASHINGTON, May 30.—A unique music interchange has been proposed by Capt. William J. Stannard, leader of the United States Army Band here, in order to bring into close relationship the bands of the twenty-one countries embraced in the Pan-American Union. In a communication mailed a few days ago to the leader of the Banda Mayor of Mexico City, Mex., Captain Stannard said: "We have here a band of ninety musicians, and, finding it difficult to obtain proper music for so large an organization, we have gone to considerable expense to have special arrangements made for this organization to suit its peculiar instrumentation. Believing it to be a good proposition to start a system of mutual exchange of music, not in print, for bands between the leading bands of each of the countries of the Pan-American Union, I am taking the liberty of sending one of our special arrangements for you to copy and return at your convenience. If you favor this idea, please send me one of your band numbers, which I will have copied and returned to you. And I will be glad to continue this exchange as long as you

so desire. The arrangements which I have to offer you for exchange are not in print for military bands anywhere in the world, and if lost would be difficult, if not impossible, to replace. They are our property, and we are the only band having these numbers in its repertoire."

A. T. MARKS.

#### Philadelphia Applauds Savoy Opera Company in "Patience"

PHILADELPHIA, May 30.—The Savoy Opera Company, composed chiefly of society persons, gave two creditable productions of Gilbert & Sullivan's "Patience" in the Academy of Music recently. The society has been giving operas of this kind annually, for nearly a quarter of a century, but the performances this season were generally considered the best efforts of the company, due largely to the work of J. W. F. Leman, who conducted an orchestra, composed of players of the Philadelphia Orchestra. The organization has been invited to repeat the performance at the Longwood estate of Col. DuPont, near Wilmington.

#### Cleveland Institute Quartet Ends Series

CLEVELAND, May 30.—The last concert in the series of two groups of four concerts, presented by the Cleveland Institute Quartet at the Cleveland Museum of Art on May 15, was attended by a capacity audience. Representatives of the American Federation of Arts were present. The quartet, composed of André de Ribapierre, Charlotte De Muth Williams, Quincy Porter and Rebecca Haight, has developed programs of exceptional interest and has won a well established reputation for the splendid work. Mr. de Ribapierre has given untiring efforts in his artistic interpretation and direction in offering the Beethoven series of quartets to Cleveland music-lovers. The program for this concert included Beethoven's Quartet, Op. 130, and the first quartet from the Razoumowsky series, Op. 59. Fine tonal coloring and ensemble work were shown by the group.

FLORENCE M. BARHYTE.

#### Millinocket Closes Successful Year

MILLINOCKET, ME., May 30.—The year's work of the Philharmonic Society has been very successful. The retiring president is Thora Stanwood, and the new president, Annie MacKay. The Society observed Music Week with Sunday vespers, a concert by the Junior Club, a men's night, a recital by the Senior Society and a recital by Eleanor Miles, pianist and violinist. Margaret Mitchell McMullen, supervisor of public school music and leader of the juniors, closes her work this year with a fine record. The Senior Society regrets the removal to Massachusetts of Grace Monahan, charter member, and a teacher, pianist and accompanist.

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NEW YORK JUNE 6, 1925

## POE AS LIBRETTIST

THE recent production at La Scala in Milan of Adriano Lualdi's opera, "Il Diavolo del Campanile," represents another effort to do abroad what no American has done—to build a successful opera on a tale by Edgar Allan Poe. Lualdi appears to have fared rather well with "The Devil in the Belfry," freely altered to fit his purposes. How much of Poe remains in his libretto can only be conjectured on the basis of cable reports describing the opera's premiere.

Other Europeans have dabbled with the same subject. The illustrious Claude Achille Debussy was one, and the Metropolitan in New York at one time announced the work as among its forthcoming novelties. This was true also of "The Fall of the House of Usher," which for some time occupied the thought of the composer of "Pelléas et Mélisande." Neither work materialized. Mr. Gatti-Casazza has told of his visits to Debussy and of the latter's half-humorous, half-serious remarks about his increasing procrastination and distaste for work. Looking back now on Debussy's career and his music, it is rather difficult to conceive of a score from his pen which would treat either of these subjects in a manner conforming to American ideas as to what the music for a Poe story should be.

Certainly the element of mystery in "Pelléas et Mélisande" is far removed from the mystery of the Poe tales. Debussy's method of under-statement seems at the very opposite pole from Poe's vivid and highly intensified prose. Yet one shudders at the thought of the sort of music that might be written to, say, "The Pit and the Pendulum," by one of the melodramatic realists who have flaunted the banner of *verismo*. Of the two, the method of Debussy would seem far preferable.

Schreker, the Austrian modernist, is known to have prepared an operatic text from "The Masque

of the Red Death," though so far as has come to light he has not yet given it a musical setting. The same tale has been used as the basis of other musical ventures, both operas and orchestral music. Saminsky's "Gagliarda of a Merry Plague," given in New York only a few months ago, utilized this subject, and a chamber music work by Caplet derived from the same literary material was also heard in Manhattan during the year.

Poe's popularity abroad as a writer of fiction is well known. But that this popularity has led to so much attention from composers searching for operatic material is not easily explained on this side. Perhaps it is another case of myopia at home and of far-sightedness abroad, but sober consideration seems to place these tales in a category too fantastic and grotesque for good operatic material. Certainly, there is little at present to indicate that Poe will be to American operatic composers the inspirational fount that Pushkin was for the Russians.

## THE CARNEGIE CORPORATION GIFTS

THE unusually liberal gifts, totaling \$360,500, awarded by the Carnegie Corporation to a number of educational institutions this month, have the possibility of vastly aiding the forward course of music in the United States. It is significant that a larger number of musical schools and organizations will benefit from these awards than those in any other single field of the arts. The prizes were given only after a careful survey had been made by an advisory group of experts of all the important projects for art education in the United States.

Three of the bequests are to be devoted exclusively to music—that of \$10,000 to Bryn Mawr College carries this special provision. The \$5,000 award to the New York Music Week Association and \$7,500 donation to the People's Chorus of New York will presumably be devoted, in two respective fields, to the project of making the people of America sing and play, rather than merely listen to music by hired professionals. This is as it should be.

Several additional awards are divided between music and the so-called "fine" arts, but the importance of several of these schools in the former field makes these much more important bequests than they seem in mere monetary value. The American Academy in Rome, which has given traveling fellowships to a number of young American composers, receives \$15,000 for the joint use of its arts and music education work. The National Association of Music Schools and Allied Arts is the recipient of \$7,500—a richly deserving educational agency, which has carried the saving airs of sanity and culture into the most squalid slum and has salvaged countless little lives from sordidness and possible criminality.

The Fontainebleau School of Fine Arts and Music, which an American committee administers in cooperation with the French Government, has a grant of \$1,500. Last come the donations to New York University, Wellesley and Grinnell Colleges and Hampton and Tuskegee Institutes, which are not specifically for, but which in most cases will benefit, music instruction. Grinnell is planning a drive for three new arts buildings. The Negro institutions are not unimportant in the scheme: those who have heard the choral singing at some of these schools have had a vivid glimpse of a real emancipation—through music.

## NEW VISTAS IN THE FAR WEST

EACH recent year has seen one or more important new developments in the musical life of the Pacific West. Outstanding, undoubtedly has been the master-class movement, which has been a particularly active one on the Coast. The sojourns in the Western cities of various prominent Eastern teachers, brief as these visits sometimes have been, have opened new vistas and quickened the march of events which otherwise might have been a decade or so longer in attaining the same stage of development.

The summer season on which the West now is entering is bringing one more important step. This is the establishment of a master school, May to September, in both San Francisco and Los Angeles, for which a faculty of internationally known instructors has been assembled. Individual teachers of high repute have gone to California and the Northwest in the past to conduct special classes

during the summer months, but this is the first time an institution along such ambitious lines, and complete in itself, has been taken bodily to the Coast. The Master School of Musical Arts in California, with Lazar S. Samoiloff as director, has been launched on the basis of making it a permanent institution.

Of necessity, the school has been underwritten by local capital. It may not pay its own way at first. But in introducing to the West such teachers as Mr. Samoiloff, César Thomson, Josef Lhevinne, Sigismund Stojowski, Felix Salmond and Julia Claussen, with the distinguished critic, W. J. Henderson, as lecturer, the institution should be of beneficial influence in the West far beyond the purely educational achievements of its class rooms.

## Personalities



Photo by Keystone View Co.  
Composer Attends Opening of Museum

A noted visitor at the opening ceremonies of the new German Museum in Munich, the largest technical exhibition place in the world, on May 7, was Richard Strauss. He is shown in the photograph when about to enter the building, with his daughter-in-law. Behind the composer is his son, Franz. Strauss is reported to be at work on a new opera, "The Egyptian Helen," to a libretto by Hofmannsthal, and with Cleopatra as the heroine.

**Mazzini**—Several European capitals have found opportunity to marvel at the piano feats of the six-year-old Marchese Pietro Mazzini. This young artist is living in Vienna, where, according to MUSICAL AMERICA's correspondent, Addie Funk, he is preparing for a tour of the United States next winter. He will be accompanied in his American visit by his teacher, Vilma Yarenko, a Leschetizky pupil, who at one time taught at Stuart Hall in Virginia.

**Greville**—A newspaper writer across the water recently handed down the opinion that "if Ursula Greville were not too busy globe-trotting as a singer, she would make a fine community singing leader." The comment was apropos of her activities in taking the place of an indisposed leader at one of these events at the St. Marylebone Workhouse, London. The "sing" craze has hit the British capital in full force, owing to the campaign begun by the Community Singing Association, the slogan of which is "Set Britain Singing."

**Heyman-White**—By a rare coincidence the author and the publisher of a book have recently occupied a prominent place in the press at the same time. Philip Hale, veteran critic of the Boston Herald, in his review of the final concert of the Boston Symphony devoted one-third of the space to Katherine Ruth Heyman's estimate of Scriabin in her book "The Relation of Ultramodern to Archaic Music." The publisher of the book, Norman White of Small Maynard & Company, appeared simultaneously on the front page of the New York Times as one of the prominent Americans sitting in the League of Nations.

**De Vescovi**—Italy's musical renaissance of recent years has produced a number of masterpieces in the field of the song. Accordingly, since coming to America several years ago, Lucilla de Vescovi, soprano, a descendant herself of the Roman nobility, has done much to advance the cause of Italian songs. She has on numerous occasions given her entire programs over to them, and has sung them with distinction and authority. Several Italian composers have vied with one another to dedicate their songs to her. Upon the occasion of her last trip to her home in Italy, Premier Mussolini expressed warmest commendation of her work.



# Point and Counterpoint

By Cantus Firmus, Jr.

Wartburg Witticism



PROPOS of the music drama, the London *Musical News and Herald* writes: "Opera has often been gayed because of the stupidity of many of its stories, but it has never been done better than by Max Pemberton in the following extract from *The Evening News*, in which he endeavors to bring 'Tannhäuser' up-to-date:

"Here (he writes) is a young man, who travels about with a harp, caught in a night-club with a lady whom he would not introduce to his sisters.

"The police do not raid the place, and drink apparently is served out of hours. Then comes the 'still small voice' from without. We know that it is the voice of the milkman, but *Tannhäuser* is not in a fit state to discern the fact.

"What he sings in effect is, 'Fesh me a cab,' and, a cab being brought, the man is fool enough to drive to the house of his fiancée, whose father is giving a party to bards who would bore even bishops at the Athenæum.

\* \* \*

"*Tannhäuser*, who has only looked in *en passant* (perhaps in the hope of getting another drink), cannot stand these fellows, and we are with him. When one of them gets up to sing 'Angels ever bright and fair'—or something of that kind—our hero naturally remembers the night-club and immediately obliges with 'I want my Chili Bom Bom'—an interlude of considerable annoyance to the lady, who expresses herself immediately in angry song.

"She does not tell him to 'Go to —!' as any well-behaved and modern young woman would. She says, 'Go to Rome,' and we, down below, ask, 'Why? Why to Rome? Why not give him a table-spoonful of Worcester sauce and send him to bed?'"

\* \* \*

## Invocation

The Tin-Pan Alley Author Rolls Up His Sleeves

COME shade of Mozart, Beethoven,  
Your son assist:  
Lend airs to sing about  
Another damsel kissed.  
No doubt, you've never heard about  
A ma red-hot!  
Whether the subject's adequate  
It matters not!  
Your minuets translated  
Feed the jazz pot.

\* \* \*

## The Harp That Once . . .

SAYS the *Symphony Society Bulletin*  
anent its solo harpist:  
"Joseph Pizzo, affectionately known  
to his colleagues as 'Pizzicato,' comes  
from Italy by way of South Africa. As  
he so frequently has but little to do in

the concerts, many have wondered how he employs his spare time. It can now be stated authoritatively that he spends it in replacing broken strings."

\* \* \*

## Holding the Forte

A FOREIGN conductor tells an anecdote about conducting "Norma" as guest in a provincial German opera house, the musicians of which were on a subsidy and had, without exception, grown fat and old in service.

At the rehearsal, the new conductor noticed with some consternation that the violins and the soprano had a sudden disagreement as to pitch.

He glanced menacingly to his left. The violinists were all sitting drowsily in a row, their fingers marking on the strings the position for a sustained note.

The ancient first violinist suddenly roused.

"Herr Kapellmeister," he gasped. "You see where 'Violinists, Wake Up' is marked on the margin of the score? Ah, you forget to tap us with your stick when the note changed in the sixty-fifth measure."

\* \* \*

## Suggestion for an Enterprising Manufacturer

IF "con sordino" means "to mute,"  
Would Sordinos-for-Wives not be  
moot?

\* \* \*

## Purloined

HARKER: The man who wrote that  
song should take the air!

Parker: He did. Also the words!  
E. W. B.

\* \* \*

WHEN the repertoire is subject to  
change without notice: an outdoor  
opera company discovers ants in the  
ballet fixings.

\* \* \*

DIogenes today would be hunting  
the man who played at a ship's  
concert and never told a soul about it.

\* \* \*

THOSE who dance must pay the jazz  
orchestra!

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it is an individual matter entirely and impossible to standardize.

? ? ?

## Concerning Spontini

Question Box Editor:

Kindly publish a few facts concerning Spontini, whose opera, "La Vestale," is to be sung at the Metropolitan next season.

S. L.

Red Bank, N. J., May 28, 1925.

Gasparo Luigi Pacifico Spontini was born at Majolati, Ancona, Italy, Nov. 14, 1774, and died there Jan. 24, 1851. His parents were peasants and destined him for the priesthood. He was put in charge of an uncle who was a priest, with instructions that his musical aspirations were to be stifled. The boy ran away to another uncle, who assisted him in every way. His first opera, "I Pun-

tigli delle Donne," was written on commission for the Teatro Argentino in Rome in 1796. Spontini brought out three operas in Palermo for the Neapolitan Court in 1800. He went to Paris in 1803, where, under the patronage of Josephine, "La Vestale" was produced in 1807 against tremendous opposition. In 1809 Spontini married the daughter of Erard, the piano maker, and in 1810 became director of the Italian Opera, producing Mozart's "Don Giovanni" for the first time in Paris. He went to Berlin in 1820, where "La Vestale" had a tremendous success, but his unpleasant personality made him many enemies and he left Germany in 1841. Returning to Paris, he was unwelcome on account of circumstances connected with his dismissal from the Italian Opera. He then retired to Italy, where he spent his final years.

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Brahms' Schumann Variations

Question Box Editor:

What is the theme of Schumann upon which Brahms' Variations are based?  
V. C. J.

Seattle, Wash., May 30, 1925.

It is from the Album Leaf in F Sharp Minor from "Bunte Blätter."

? ? ?

### "The Lost Chord"

Question Box Editor:

Can you tell me when the song "The Lost Chord" was composed?  
H. F.

Boston, May 30, 1925.

? ? ?

### Sound and Hearing

Question Box Editor:

Will you settle a discussion by deciding whether or not there is any sound if there is no ear to hear it?  
H. T.

Kansas City, Mo., May 29, 1925.

This question is almost as much of a "catch" question as "Which came first, the owl or the egg?" The difficulty in

deciding, however, seems to hinge upon the differentiation between vibration and hearing. What we think of as sound is the effect of vibration upon the auditory nerves. Hence, although there might be vibration whether or not there was an auditory nerve in the vicinity, it might be argued that sound, according to our concept, can exist only when there is an ear to register the vibrations. Please note that this opinion is purely a personal one.

? ? ?

### Key-Color

Question Box Editor:

Is it true that each tone in music has a corresponding color value?  
J.

Nashville, Tenn., May 30, 1925.

In a sense, yes. Many musicians identify key-signatures and the pitch of sounds by corresponding colors. The difficulty about such a classification is that scarcely any two persons agree upon the color-reactions of musical tones. If you can think out such a scheme for yourself, it is a great help in acquiring absolute pitch or something like it, but

ALTON JONES, pianist, was born in Nebraska in 1899. He attended the public schools and later entered Drake



Photo G. M. Keeslere  
Alton Jones

University, from which he graduated with the degree of Bachelor of Music. Mr. Jones' musical education began at the age of seven, when he studied under Grace Bigelow-Hopper, a pupil of Fannie Bloomfield Zeisler, under whose guidance he remained for ten years. Study occupying a period of two years followed under William Loughby Boughton and Paul van Katwijk, pupils, respectively, of Josef Lhevinne and Leopold Godowsky. Theoretical studies were carried on at the time with Wallingford Riegger. Entering the In-

stitute of Musical Art of New York, Mr. Jones completed his piano training under Richard Buhlig and Edwin Hughes. He appeared twice with the orchestra of the Institute, under the baton of Dr. Frank Damrosch, playing at the first concert the Concert-Allegro, Op. 134 of Schumann, and at the second the D Minor Concerto of Brahms. Mr. Jones graduated from the regular piano course of the Institute, and later from the artists' course, when he was passed by a jury composed of Harold Bauer, Ernest Hutcheson and William Bachaus. For a number of years Mr. Jones has taught privately and at the Institute of Musical Art. He made his New York debut in Aeolian Hall on Jan. 2, 1925. He has played at the Canadian Club of New York, at the Hotel Belmont, and as soloist with the American Orchestral Society, under Chalmers Clifton, playing the Liszt E Flat Concerto. Numerous other appearances have included those in joint recital with Louis Bailly, viola player, in Town Hall, and Amelia Antonucci, soprano, in Aeolian Hall during the past season. Mr. Jones is living in New York at present.

## Contemporary American Musicians

No. 381

Alton Jones



## SEATTLE SOCIETIES GIVE MANY RECITALS

Clubs Continue Activities  
With Programs Showing  
Much Talent

By David Scheetz Craig

SEATTLE, May 30.—A study of Spanish composers by the Bohème Music Club at the home of Lulu Shephard Johnson included numbers by Mrs. Channing Prichard, Mrs. Edward C. Graff, Doria McGrath and Mrs. J. S. Harrison. Two arrangements by Frank La Forge, "The Zephyr" and "O, Ask of the Stars Beloved," and Albeniz' "Seguidilla" were on the program.

The Seattle Musical Art Society gave a morning musicale at the Women's University Club, the program being arranged by Elizabeth Richmond Miller. Two piano groups were excellently played by Abbie Vern Bissell. The vocalists were Mrs. D. Clifford Reid and Henry T. Hanlin, accompanied by Ethel Poole Morck and Arville Belstad, respectively. Elizabeth Brandenburg played Haydn's Concerto in C for violin, accompanied by Mrs. Grant Young.

With Leone Langdon as assisting artist, the Ladies' Musical Club String Quartet gave the last of its series of chamber music programs, the César Franck Quintet being played. The personnel of the Quartet is: Margaret McCulloch Lang and Alice Williams Sherman, violins; Louise Benton Oliver, viola, and Iris Canfield, cello.

Vaughan Arthur, violin teacher, presented Byrd Elliot in her eighth recital in the Chamber of Commerce Auditorium, with Irene Hampton Thrane at the piano. Miss Elliot included Lalo's Concerto in her program.

Edwin Mackay, tenor, winner of the student artist's prize given by the Civic Music Club, was heard in a complimentary song recital recently, being presented by Alberta Janson.

With "Modern Composition" as his subject, George May, member of the Cornish School faculty, gave an interesting talk before the Seattle Musical Art Society. He was assisted by two of his pupils, Alice Peterson and Margaret Joslin, in piano numbers. Mrs. L. C. Henry, with Mrs. Laurence Bogle at the piano, completed the program with two song groups.

Mu Phi Epsilon, University of Washington, showed the unusual talent possessed by this sorority at a benefit for the scholarship fund recital in the Hotel Olympic, presenting Edna Mabon, soprano; Jack Perine, pianist; Iris Canfield, cellist; and the Mu Phi Epsilon Trio, comprising Frances Tanner, violin; Iris Canfield, cellist, and Kathleen Munro, pianist.

The Bohème Music Club studied Oriental music at its recent meeting. Meyoshi Natori, Japanese soprano, and Mmes. D. Clifford Reid, Roderick Dunbar and F. J. Rhodes gave colorful numbers.

Entertained by members of the Tacoma Ladies' Musical Club, the Sunset Club heard quartet numbers by Mmes. Percy J. Starke, Louis J. Muscek, George C. Hastings and W. F. Cours, accompanied by Mary Ella Cook. Liszt's Etude in D Flat and Polonaise in E were played by Rose Karasek Schlarb, and Mrs. Donald Dilts sang numbers by Bracco and Tirindelli.

A costume operatic concert was given recently by the Melody Club at the home of Mrs. T. Granville Marshall. The operas "Carmen," "Samson and Delilah," "Bohemian Girl" and "Faust" were illustrated by Winifred Day, Agatha Peterson, Mildred Weiss, Mrs. C. E. Plimpton, Mrs. Marshall, Gertrude Wiggen, Mrs. L. W. Hartlaub and Dorothea Rodgers, under Mrs. Charles N. Gibson.

Bohemian music was given at the Thursday Music Club's meeting. Mrs. LaForrest Efav, Mrs. Ralph A. Nichols, Helengrant Holland and Mrs. E. T. Pope, Jr., participated.

Eugene Fiset, pianist, appeared in recital in the Congregational Church recently.

A Bach festival, given by the Bach Society, conducted by Graham Morgan and assisted by Dr. Franklin Sawyer Palmer, organist, and Edouard Potjes, pianist, included the cantatas "My Spirit Was in Heaviness" and "God's Time Is the Best," and the motet for double choir, "I Wrestle and Pray." The orchestra, led by W. R. Hedley, with Mr.

Potjes as assisting pianist, played the Concerto for clavier and strings in D Minor.

The Orpheon Society, conducted by Edwin Fairbourn, won a high place among the women's choruses of the city at its concert in the First Christian Church. The soloists were Mrs. John McIvor, Winifred Johnston Nelson and Gladys Mougin, sopranos. Mrs. Theo D. Callahan was the accompanist.

The spring concert of the Amphion Society, in collaboration with the Ladies' Music Club Chorus of Tacoma, contributed an unusually important item to the calendar. This event was led by Graham Morgan for the Amphions (male chorus) and Frederick W. Wallis of Tacoma for the Tacoma Club. Arville Belstad was accompanist for the Seattle organization, and Pauline Endres for the Tacoma society.

## SYRACUSE CENTENNIAL

Numerous Musical Events Arranged—  
College Faculty Augmented

SYRACUSE, N. Y., May 30.—In connection with the centennial celebration of Syracuse, Harry Barnhardt, community singing leader, will come from Los Angeles to conduct a concert in Burnet Park early in June. Mrs. Charles W. A. Ball, chairman of the committee, has invited the Tigris Temple Chanters, Harry Leonard Vibbard, leader, to sing several numbers. Wilson's Band will play for the community sing. Mr. Barnhardt was here during the war and is popular with the local citizens.

The music faculty of the College of Fine Arts gave a concert on May 12, when the chimes presented by Mrs. Alta Pease Crouse were used for the first time. Dr. George A. Parker played numbers especially chosen to display the beauties of the handsome addition to the new organ. The entire program was one of merit and attracted a large crowd.

Dean Butler has added to the teaching staff for 1925-6 Lowell Mabie Welles, baritone; Helen Riddell, soprano, and Adele Stilwell, contralto. Prof. Belle Brewster is leaving for a fifteen months' leave of absence, which she will spend in Europe.

Miss Brewster's annual concert by the Women's Glee Club on May 21 in Archbold gymnasium, was one of the most enjoyable in the history of the college. K. D. V. PECK.

## Iliff Garrison Returns from West

CHICAGO, May 30.—Iliff Garrison has recently returned from a tour of the West, where he played in California; Dodge City, Kan.; La Junta, Colo.; Raton, Las Vegas and Belen, N. M., and at Culver-Stockton College at Canton, Mo. Mr. Garrison has already been booked for many engagements next season.

## LOS ANGELES HEARS ORATORIO BY LISZT

"St. Elizabeth" Given First  
Performance There by  
Local Chorus

By Bruno David Ussher

LOS ANGELES, May 30.—Liszt's oratorio, "The Legend of St. Elizabeth," had its local, if not Pacific Coast, first performance recently by Bullock's Chorus under William Tyroler. The chorus is a well trained body which sings with precision and enthusiasm. Its only real shortcoming is a lack of male voices. Flora Myers Engel and Grace Haver, sopranos, and J. M. Avery and Murray Smith, baritones, were satisfying soloists. Members of the Philharmonic Orchestra played accompaniments, with Beatrice Vance, pianist.

Olga Steeb has resumed teaching in her School of Piano Playing as usual during the summer. The first of her three historic recitals was devoted to sixteenth and seventeenth century music. She is a player of immaculate technique and a grace peculiarly fitting this finely chiselled music. One was grateful for her including music by such unduly neglected masters as Byrd, Purcell, Frescobaldi and Froberger.

Charles Wakefield Cadman is busy at his Hollywood home writing the music of the Rosaria Festival to be held during the third week of June in Portland, Ore. The theme deals with the symbolical "pilgrimage of the rose" among people of various epochs and countries.

Piano students of Dr. Alexis Kall, former head of the People's Conservatory, Leningrad, gave a fine program in a public recital recently. The concert again proved Dr. Kall's eminent qualities as an interpretative mentor of wide versatility in classic and modern realms, the program ranging from Bach to Scriabin.

## June Mullin Applauded in Brooklyn

June Mullin, soprano, assisted by Daniel Saidenberg, cellist, gave an enjoyable recital in the Florian Studios in Brooklyn recently. Miss Mullin disclosed a voice of wide range, capable of

considerable dramatic expression in Liszt's "Die Lorelei," Brahms' "Vergilisches Ständchen," a group of three numbers by Victor Herbert, Arditi's "Il Bacio," three numbers from Bainbridge Crist's Chinese "Mother Goose" Rhymes and songs by Kreisler, Fay Foster and Sidney Homer. Deft touches in the Chinese songs brought out their quaint charm and brought her hearty applause. The singer is aided by a clear diction in bringing out the full meaning of the text. Mr. Saidenberg's work was of a high order in Goltermann's Concerto in A Minor and numbers by Tchaikovsky, Kreisler, Saint-Saëns, Popper and others and he was called upon to share in the applause of the good-sized audience that included many prominent musicians. Theodore Saidenberg was at the piano.

## JACKSON HAS FESTIVAL

Second Mississippi State Event Brings  
Notable Programs

JACKSON, Miss., May 30.—The second Mississippi State Music Festival, held here recently, included fine singing by a quartet of prominent soloists. The event included a gala performance of Haydn's "Creation" on the opening night and a miscellaneous concert program of much merit by the soloists.

In the Haydn work Phradie Wells, soprano of the Metropolitan, was particularly applauded for her beautiful singing of her solo numbers and work which added not a little to the ensembles. Alma Kitchell, contralto, was another important contributor to the success of the program. Charles Trowbridge Tittmann, bass, revealed his experience during a number of years as soloist at important festivals. Mr. Slater, tenor, completed the fine quartet.

The concert on the second evening was looked forward to with much enthusiasm. All the soloists renewed the good impression of the first evening. The chorus contribution throughout the festival showed the results of patient rehearsal.

## Sascha Jacobsen Makes Berlin Bow

Cable advices from Berlin report the success of Sascha Jacobsen, violinist, in his debut at Beethoven Hall. Mr. Jacobsen added four encores at the close of the recital. Mr. Jacobsen will make his London debut on June 8.

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"Miss Baker revealed a pure contralto voice of ravishing quality, which she uses to splendid advantage. She has a pleasing charm which holds her audience quite as fascinated as does her voice."—St. Joseph, Mo., Gazette.

"Singing in superb voice and radiating a gracious and charming personality, Elsie Baker, eminent contralto, won a large place in the hearts and estimation of Savannah music lovers in her concert last night. . . . Savannah will not soon forget her."—Savannah, Ga., Press.

"Miss Elsie Baker, to our mind, gave the most consistently artistic performance of the evening, her rich contralto blending gloriously with the others in the ensemble numbers and showing to particular advantage in two of her solo selections."—Dudley Burrows, in Los Angeles, Cal., Illustrated Daily News.

"Miss Baker displayed a gorgeous wealth of tone, warm coloring and an ever tasteful manner of expression."—Wheeling, W. Va., Intelligencer.

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VICTOR RECORDS



## How Hollywood Audiences Absorb Beautiful Music as Vital Experience

[Continued from page 3]

about the Bowl is personally interested in the concerts. Girls behind counters in department stores and girls who work in factories go to the concerts and feel they are part of them.

### Aiding the Workers

"We give away 3000 tickets a night for the Bowl, to introduce the concerts to the workers. They are the people we want. The music-lovers will come. The society people will come. And if they don't it doesn't really matter. They have enough music in their lives, and they are such a small proportion of the audiences that they do not count in the concerts' success.

"We want the working people to come, and we make it easy and pleasant for them. One night we give away 3000 tickets in a big department store. Another night we give them to all the employees of a newspaper. A third night they are distributed in a factory. These people come. We announce that they are our guests for the night. They are interested. They discover that they are actually enjoying the music, and they come again. Anyone can afford the twenty-five cents. It is merely a matter of getting people into the habit of coming."

Last year the Hollywood Bowl concerts showed a profit of \$10,000, while every symphony orchestra in the country showed a deficit. That is because the Bowl concerts are a community affair. Everyone, from Mrs. Carter down, gives his or her services free. Everyone comes again and again during the summer, and by the time the winter season is on they have become addicted to concert-going. Since the Bowl concerts have been training audiences the general concert public has been greatly increased. The reaction on the size of the audiences at the symphony concerts and winter recitals was immediate, Mrs. Carter says.

"We are not trying to educate the public," she insists. "People object to having education forced down their throats, and I don't blame them. We are merely showing them how much music can mean to them, how much they really enjoy this terrible high-brow bogey which has been held up to them for so long as an ordeal. We have created a musical public among the farmers of Kansas and Iowa, for they are the real Californians, you know. We have made them realize the lack of music in their lives. And when they go back home they take their taste for music with them. They want to hear music and to make their own. Consequently many groups of musicians have sprung up, not only in California but in the Middle West, which can be traced directly to the Hollywood Bowl.

### Will Give Ballet

"We have made the summer concerts an essential part of life in Hollywood. Now we are trying to instill in our public an appreciation of the nuances of music; we are giving them a musical standard. This summer we expect to present a ballet in the Bowl, for its first American performance. We will give Richard Strauss' 'Josefslegende,' Fritz Reiner will conduct it. For the pantomimists we are lucky enough, of course, to have all the studios in Hollywood to draw upon, and we expect to have such famous artists as Nazimova and Ramon Navarro in our casts.

"We are going to do big things in Hollywood, and we are very proud of what we have already accomplished. To bring Sir Henry Wood here, all the way to California, together with six other world-famous conductors, is in itself no mean feat. To have the American premiere of a Strauss work is also an honor.

"Our fame is spreading. We have inquiries about the Bowl concerts not only from all over this country but from Europe as well. Miniature Bowl series are springing up all over the world. We hope there will be more and more of them. We are satisfied with the honor of originating them; we do not want them to remain unique, for we are not working for our own glory or that of the Hollywood Bowl. We are trying to spread an appreciation of music among the

people at large, for we believe that it is the only international language.

"We hope there will be summer concerts soon in every city in the country; and if there are, we will not sit back like proud parents, but will get to work and help the others to the success we have attained." HENRIETTA MALKIEL.

## HAWAIIAN MELODIES GIVE ZEST TO SCORE

### Honolulu Hears Play by Former Senator King and Alfred Dalby

By Margaret Gessler

HONOLULU, May 15.—A Hawaiian musical play, "The Prince of Hawaii," the score and libretto of which are by former Senator Charles King of Honolulu, arranged and harmonized by Alfred Dalby of New York, was given by a large cast of Hawaiians in the Liberty Theater for the benefit of the Hawaiian educational fund of the Hawaiian Civic Club.

The story portrays scenes in the transition period between the old and the new Hawaii and the music contains numerous popular Hawaiian melodies, with suggestions of jazz. Among the features of the production were a male chorus, solos, duets and a mixed chorus in the Hawaiian style. Costumes and stage settings were elaborate, including reproductions of the ancient feather cloaks worn by Hawaiian royalty. The play included ceremonial hula dances, with Winona Love as premiere danseuse.

Leading parts were taken by Joseph Kamakau, baritone; Rose Tribe, soprano; Raymond Kinney, lyric tenor, and Harriet Beamer, soprano and dancer. Others in the cast were Judge John R. Desha, Johanna Wilcox, Josephine Hopkins, Annie Farden, Nora Brown, Lillian Hopkins, Annie Paoa, Georgina Rathburn, Lurline Buchanan, Mrs. Verble, Carmen Apana, Nina Aylett, Cecilia Alapai, Annette Duvauchelle, Gaelic Fitzgerald, Kaihikupu Hoapili, Miriam Keawa, Caroline Keku-ea, Elsie Karrati, Rosalie Lovell, Nora Markham, Minerva Patten, Merrie Perkins, Maud Stein, Daisy Boyd, Moku Gittel, Flora Hayes, Lei Keku-ea, Mary Keliikoa, Edith Kenn, Thelma Kenn, Mary Lum, N. L. Mahelona, Myrtle Napoleon, Raphael Ai, George Awai, Rodney Burgess, Charles Conn, Jr., Ernest Chun Hoon, William Kaina, P. Kaimulua, G. Kealohapauole, A. Kalani-huia, Oliver Kupau, Frank Mackenzie, Alfred Patten, Anthony Zablan, Allen Akina, John Jones, Joseph Kelukoa, Ben Kapuni, James Kapepa, A. K. Lota, Lawrence Lono, John Naiwi, Elie Panee, Sam Kaalouahi and Fred Kahea. Oscar U. Hyatt conducted.

The Honolulu Symphony, Alf Hurum

conducting, gave its sixth concert recently in the New Princess Theater. The principal orchestral offering was Mozart's "Jupiter" Symphony. Peggy Center Anderson, a protégé of Nellie Melba, was the soloist, singing "Caro Nome" from "Rigoletto" and an aria from "Bohème." A string ensemble played Ole Olsen's "Sunset," and the program closed with Schubert's Marche Militaire.

Constance Eliot-Birks of London recently gave a public demonstration of eurythmy in the Territorial Normal School. She was introduced by Willard Givens, superintendent of public instruction of the territory. Miss Eliot-Birks later left for other islands of the group to introduce eurythmy.

"Pele and Lohiau," a Hawaiian musical play based on an ancient legend of the gods, which was given some time ago by a cast of Hawaiians is being repeated at Waikiki Park by the Hawaiian Dramatic Club, and later will be taken to Los Angeles. The play is written by Fred Beckley, instructor in Hawaiian language and history at the University of Hawaii. The music is under the leadership of Johnny Noble, Honolulu composer.

### E. Robert Schmitz to Open Fall Tour with New York Appearance

E. Robert Schmitz, pianist, will open his fall tour with a New York recital at Aeolian Hall on Oct. 20. He will begin a month's engagement with an appearance at the Studebaker Theater, Chicago, on Nov. 1. Mr. Schmitz has been booked for three lecture-recitals and a chamber music concert with the Verbrugghen Quartet in Minneapolis, followed by a week of concerts in Texas. On Nov. 27 he will be heard as soloist with the St. Louis Symphony, and will later give a recital in Kansas City. Mr. Schmitz is now in New York, resting and preparing programs for next season. On July 30 he will go to Boulder, Colo., to conduct his annual five weeks' summer master classes.

### Band Leader to Study in Army Music School

WASHINGTON, May 30.—Warrant Officer Oscar F. Luedtke, band leader, 57th Coast Artillery, now stationed in Honolulu, Hawaii, has been ordered to this city. He will undertake a course of special instruction at the Army Music School, Washington Barracks.

ALFRED T. MARKS.

### Stockton Soprano Gives American Songs

STOCKTON, CAL., May 30.—Hazel Ridenour, soprano of Stockton, recently gave a song recital for the Jackson Woman's Club. Her program was composed for the most part of American songs, including Werner Josten's "Moon Songs," Henry Hadley's "Time of Parting" and several songs by Courtney and Rogers. Dorothy Ladd of Galt was her accompanist.

Gerald Maas, 'cellist, was one of the artists heard at the recent festival in Danbury, Conn. It was necessary to add several encores to his long program.

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## CLARA HASKIL



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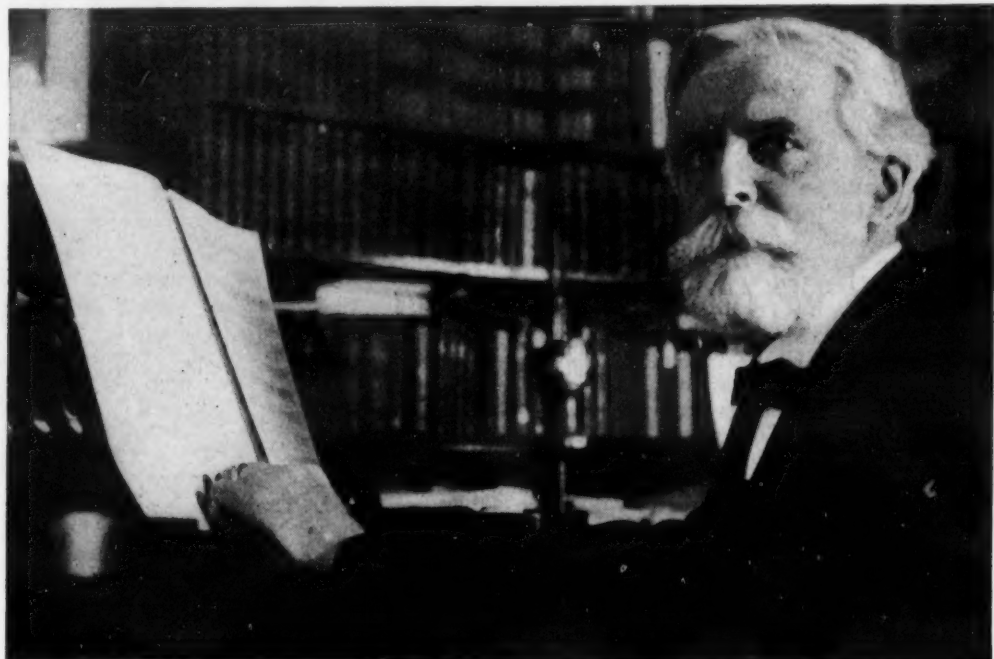
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## When Organ Displaced Tuning Fork in Musical Church Services of America



A PIONEER IN THE ORGAN REALM

Samuel P. Warren, Who in the 'Eighties Was One of the Best-Known American Concert Organists, and Regularly Presided Over the Console in Historic Grace Church, New York

[Continued from page 5]

As an innovation, an out-of-door organ, the first of its kind in America, was built by the Austin Organ Company for the Spreckels Pavilion at the San Diego Exposition in California. It was a success from the start, and hundreds of free recitals have been given upon it by Dr. Humphrey J. Stewart, the distinguished organist, assisted at various times by visiting organists. From an artistic and educational standpoint its value cannot be spoken of too highly.

It would mean much for our own city to possess an out-of-door organ to be played in the summer months in the Mall in Central Park by American organists, and a municipal band of our own conducted by Americans. Both, I trust, will be a reality in the near future.

In New York City, as the music center of the world, with its multitude of musical offerings during the course of the season, the organ as a solo instrument is undoubtedly heard more frequently both in recitals and in combination with other instruments, including the orchestra, than in any other city, either in Europe or America, today.

### Strides in Instrument Building

The antiquated instruments of a for-

mer decade are rapidly being replaced by modern, up-to-date organs. Our builders have progressed with the times and have accomplished magnificent results in the work they are putting out. The electric motor has made it necessary for the men who formerly performed the task as organ blowers to look for a new occupation.

Once I asked Guilmant in Paris why his church did not install a motor.

"Why," he replied, "what would the blower do? His grandfather blew the organ, then his father, and now his son is waiting to follow him. They would be thrown out of business and have to look for a new job! No, we cannot have a motor here!"

To continue with the history of organ music in America, it is most gratifying to record that the organists who did constructive work in our country did it well.

There were many obstacles to encounter, for everyone was more occupied in the quest for gold than for art. Naturally, our organists first achieved success in the churches, where the standards, by persistent hard work, have been raised fully 100 per cent. Where can one hear good church music better rendered than in America at the present time? All honor to the men who have worked and given freely of their best to make this possible.

### Women Welcomed as Performers

The prejudice against women as organists is a thing of the past, and we now find them holding positions of distinction in the prominent churches of every denomination and creed the country over. In our own city they have been especially honored. I take off my hat to the women organists in America! They deserve the success they have achieved and so well merited.

We must not forget the American Guild of Organists, founded over twenty-five years ago, and the National Association of Organists for the part they have played in bringing our organists to the front and are continuing to do.

The demand for organ study has been quite phenomenal. This is not surprising when we consider the thousands of new instruments built in recent years and the search for organists who can play them. There is always room "at the top" for those who study seriously

and will put their brains back of the music.

Although an organist is not made in a day, good old-fashioned hard work will accomplish a good deal. System, persistence and method in everything are the things that count.

In conclusion, may I speak a word for the American organist? And this includes all American musicians, many of whom I would be glad to mention. Our artists are men and women of ability. Many are world-famous. They have in large numbers studied for years, given of their best, are conscientious and thoroughly competent to perform the task before them.

They are worthy to be engaged and encouraged. The laborer is worthy of his hire; therefore, why shouldn't our people receive the same recognition and the same fees as those who visit our shores from the old world?

This offers food for reflection, and I hope all will consider it well. As a final word may I say "All honor to the American Musician!"

### Famous Musicians Contribute Themes for Improvisation by Marcel Dupré

PARIS, May 22.—Upon his return from the south of France, where he gave recitals at Marseilles, Nice and other points, Marcel Dupré, organist, gave his annual recital at the Trocadero. In honor of this occasion, six of the greatest French musicians combined to present the themes for one of Mr. Dupré's remarkable improvisations in the form of a symphony. They were Paul Dukas, Maurice Ravel, Henri Rabaud, Arthur Honegger, Charles M. Widor and Gabriel Pierné. Mr. Dupré's first master classes are attracting much attention.

CEDAR FALLS, IOWA.—Lowell E. M. Welles, for ten years head of the voice department of Iowa State Teachers' College, has resigned to accept a similar position at Syracuse University, Syracuse, N. Y.

## WISCONSIN HIGH SCHOOLS SHOW ZEST IN CONTESTS

Madison Is Scene of Competition Attended by Large Audiences—Ensemble Work Is Praised

MADISON, Wis., May 30.—The second All-Wisconsin High School Music Contest, held under the auspices of the University of Wisconsin School of Music for two days, assured the continuity of the event by the increase of interest, as well as the increase in territory covered.

Profiting by the experience of the first contest, the committee in charge, Professors Mills, Gordon and Coon and Miss Borge, instituted a number of changes which added greatly to the importance of the event.

Preliminaries were held in nine normal school districts of the State in April, under the supervision of the music departments of these schools. Approximately 1000 participated, out of which some 600 entered the finals here. Another feature was that these department heads acted as judges in the final contest, eliminating all possibility of favoritism in scoring the events.

Large audiences at all events attested to widespread interest. The ensemble work especially was very meritorious, the choral work of the Blind School of Janesville receiving probably more applause than any other number.

Class B events included schools under 400 enrollment, and Class A schools over 400. Loving cups for first and second places were awarded in all ensemble events. Gold and silver pins bearing an original design, which will continue each year, were awarded to the winners of first and second place in the solo events. A large traveling trophy, held by the Madison Central High School during the past year and offered to the class which amasses the greatest number of points, was given to Riverside High School of Milwaukee. Racine was only a few points behind in the scoring, and the Wisconsin High School, Class B, came third.



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## Boston Activities

May 30.

Nominations for the elective offices of the Alumni Association of the New England Conservatory have been made as follows by a nominating committee composed of Charles Dennée, Mildred Cloake and Francis Snow: George S. Dunham, '97, president; William B. Burbank, '16, first vice-president; Mrs. Royce S. Gilbert, '11, second vice-president; Alfred DeVoto, '98, treasurer; Homer Humphrey, '01, financial secretary; William L. Gray, '83, recording secretary; Grace May Stutaman, '22, corresponding secretary; Henry M. Dunham, '73, auditor; Caleb Brigham, '76, Ralph L. Flander, F. Addison Porter, '84, and Edwin L. Gardiner, '90, trustees of the Tourjee Memorial Fund; Freda Hyde Nissen, '13, Harold F. Schwab, '22, Benjamin Russell, '24, and Mildred Cloake, '19, directors for three years.

The Civic League Orchestra Association of thirty trained musicians under the leadership of Roy Goddard Greene gave a delightful concert in Community Hall, South Framingham, Mass., on May 22. Elva Boyden, contralto, and Alice Eldridge Bascom, pianist, were the assisting artists.

Elsa F. Sherwood, pianist and teacher, gave a recital in Wesleyan Hall recently before an enthusiastic audience. She was assisted by Ruth Marea Brewer, soprano, who had as accompanist her mother, Mrs. Brewer. Several of Miss Sherwood's pupils contributed to the program. Miss Sherwood played, in her inimitable way, compositions of Chopin, Grieg, Rubinstein, Liszt and Rachmaninoff.

Compositions by two local composers were played at a concert by advanced students of the New England Conservatory in Jordan Hall on May 22. As an opening number Helen Schroer of Mansfield, Ohio, gave the Fantasie in C, for organ, by Henry M. Dunham of the faculty. The work was written several years ago, and had its première at Shawmut Congregational Church, where Mr. Dunham was then organist. Leon Vartanian's Sonatine had its first performance in this country at the young composer's hands. He is a native of Tiflis, Russian Georgia, and had his preliminary training at Moscow. He continued his studies for five years at Ber-

lin, and came recently to this country, being a pupil of Stuart Mason at the Conservatory. Other soloists at this concert were Eleanor Young of Yakima, Wash.; George Garland, Hampton Beach, N. H.; Cecile Forest, Fall River; Ione Coy, Cleveland Heights, Ohio; Pauline Clauss, Allentown, Pa.; Helen Walburn, Huntington, W. Va.

Cyrus Ullian, pianist, has gone under the management of H. B. Williams.

Persis Cox, pianist and teacher, presided over a recital of solo and ensemble music by a few of her advanced pupils in her studio on Friday afternoon. The following pupils gave good accounts of themselves: Edith Mills, Marion Genthner, Elizabeth Chapman, Lorena Gildner and Elizabeth Gallogly. Lucy Chase, violinist, and Edith Mills, at the piano, played Beethoven's Sonata, Op. 24. Orelve Melville, 'cellist, and Miss Gildner, pianist, gave Pianelli's Sonata in F. Dorothy Tufts, violinist, and Miss Genether, at the piano, played Grieg's Sonata, Op. 8. The young artists received merited applause.

W. J. PARKER.

### Baltimore Students Give Concert

BALTIMORE, May 30.—Henri Weinreich, director of the European Conservatory, closed the twenty-fifth season of concerts with a program in which the following students appeared: Anna Hertzbach, Ruth Blond, Evelyn Sakelos, Eiser Puce, John Cunningham, Selma Cummings, Belle Horowitz, Annie MacLellan, Dora Shafer, Melvern Krelow, Dorothy Robertson, Frederick Birkmyer, Melva Forsyth, Ruth G. Miller, Miriam Kravetz, Gilbert Cummins, Perl Sohffer, William Cheneoweth and Ethel Ashman. The recital was held in Stieff Hall and included numbers for piano, voice and violin.

## Thuel Burnham Chooses New York as Site for Summer Master Class



Thuel Burnham, American Pianist

Among those who take advantage of New York's increasing popularity as a summer resort and as an all-year Mecca for students is Thuel Burnham, pianist and teacher, who will conduct a master class in his Fifth Avenue studio during the entire summer. Many advanced students and teachers from various parts of the country have already enrolled

for the work which Mr. Burnham has outlined. Consequently, Mr. Burnham will postpone his summer vacation until later in the season, except for week-end trips to the mountains in his automobile.

In addition to Mr. Burnham's teaching activities this season, he has appeared in several radio programs, which have served to convince him that the radio is fast becoming a vital factor in the musical development of the country. Under the new system by which the radio companies propose to issue contracts to artists, Mr. Burnham sees a distinct gain for the artist, both monetary and in prestige, without the discomforts of traveling. But concert-giving will never become obsolete, he says, for the reason that people will always desire to see the artist with whose playing they have become familiar on the radio. In piano playing he had found that there is a different technic employed when giving a radio program than when appearing before an audience. Certain effects, such as pauses, are absolutely essential in a personal appearance, but are out of place when playing for an invisible audience, he says.

A feature of Mr. Burnham's summer class will be a series of recitals in his studio at which he and other artists, as well as advanced pupils, will play.

### Chicago Students Hold Contest

CHICAGO, May 30.—The contest of singers for American Conservatory commencement concert appearances was held on a recent Saturday afternoon. Out of eleven contestants Jessie K. Robinson, Harriet Hebert and Cornelia Ver-mass were chosen. In a later contest in the junior class and vocal department Marion Setaro, Alyne Tudor, Estelle Grupe and Ruth Wahl were the successful contestants. In this latter contest the winners will be awarded gold medals.

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## "Career? and Home as Well? And Why Not, Pray?" Demands Yolanda Mërö

WHETHER a woman can have a professional career and a home at the same time is a question that frequently causes much discussion and, like most questions dealing with the fair sex, it will probably never be entirely settled. Even women who have tried to lead a double-barrelled life of this sort differ in their opinions of the matter; and when women disagree, how shall mere man decide? Even Solomon begged the question when it came to deciding between two women!

Yolanda Mërö, the eminent Hungarian pianist, when the subject was broached to her, smiled indulgently.

"Of course!" she said with finality, almost as if to close the matter before it was opened.

"Why not?" she then asked. "Haven't I proved it? Haven't I a house in the country, an apartment in town, a husband and a daughter? And am I not having a career as well? Furthermore, in that same apartment between the first of January and now I have fed over 200 persons. That looks as though I knew something about housekeeping, doesn't it?"

"And on the other side of the question, I played about forty concerts in four months, from the first of January, an average of two and a half concerts a week—though I admit I never gave a half-concert—and these were scattered all over the country.

### Piano Versus Housekeeping

"No, I cannot see any reason why a woman cannot have a home and a career as well; and if you ask me, I believe that the women who say that it is impossible are simply not deeply interested in one thing or the other. I, for example, though I have been a professional pianist for—well, for some years—am a perfect glutton for housekeeping; and if I had to give up the piano or housekeeping, it would be the piano that would have to go.

"You wouldn't believe what a good farmer I am, too. We have a fifty-acre place with cows and chickens and potatoes and everything a farm ought to have. Some one asked me the other day why I did not have my photograph taken milking one of our cows, but I don't care for that sort of publicity. It's not my style.

"Now that question of what is one's style and what isn't is an interesting one. When I was a little girl I had a vision of myself as a tall, willowy woman who would lead a Russian wolfhound by a slender ribbon. Alas! the reality became far different, because I didn't grow any taller after I was twelve, only broader; and instead of leading a *svelte* dog by a delicate cord, my dog has to have a thick leash and he insists upon dragging me along after him! *Telle est la vie!*"

### To Summer at Cernobbia

"Yes, I'm joining the legion of musicians who migrate to Europe every year. I leave early next month and shall not be back in this country again until the end of December. I am going to Cernobbia on Lake Como, and for a while I shall do nothing at all except sit in the sun and purr with contentment at merely being alive. Don't expect photographs of me doing mountain-climbing or anything strenuous like that. I don't like being photographed. It's one of my three phobias. The other two are dentists and being hanged. I have to endure the former from time to time, like all flesh, but I hope if I am ever to be executed



Yolanda Mërö, Pianist

they will guillotine me or electrocute me. It will not seem half as bad.

"Of course, I am going to practise a great deal and get ready programs for next season. I expect to do a lot of Hungarian music, Dohnanyi, Kodaly and Béla Bartók and other things, of course; and then, about the end of September, I start out again on tour.

"I shall play three times in Budapest and tour Holland and Germany, playing in Berlin, Leipzig, Dresden and Munich; then I go to Vienna and to England. The second half of the season I shall be in America. Among my appearances with orchestra are dates with the Budapest and Berlin Philharmonic orchestras, the Concertgebouw of Amsterdam and the London Symphony.

"Differences between audiences? No, I can't say I think they are very different in different parts of the world. I have a tender feeling for the great public everywhere, not on account of myself but on account of what they have to endure with all the people who are playing and singing at them all the time. I think audiences for the most part are sympathetic, except the deadheads. They never are. You can always spot them in an audience by their lack of enthusiasm. I once heard a captain on an ocean liner say that he had more complaints from people who traveled on passes than from any of those who occupied the most expensive suites. It's the same thing with concert audiences.

"Now I've got to go, because we are making an addition to our farm house and you know what builders are! They drive one nail and then wait three weeks and come back and drive another! I've got to hurry things up so as to have them done before I sail to do all that basking in the sun and piano practise. You, see, as I said, I am having both a professional career and a home, and I don't intend to let either one suffer on account of the other!"

JOHN ALAN HAUGHTON.

### Cincinnati Conservatory Orchestra Concludes Season

CINCINNATI, May 30.—The fifth concert given by the Cincinnati Conservatory Orchestra, with Ralph Lyford conducting, was the last one of the season. The program included Saint-Saëns' "Youth of Hercules," which was well played; the "Gipsy Airs" of Sarasate,

played by Waldene Johnstone on the violin with an impeccable technique; Bizet's Suite, "L'Arlesienne"; and an aria from *Alceste* by Gluck, sung by Verna Cook, a pupil of Mrs. Reiner. Other numbers were the "Russian Fantasy" of Napravnik, splendidly played on the piano by Ruth Spencer, and the first movement from Dvorak's Symphony, "From the New World." After the last number Frederick Shailor Evans, dean of the Conservatory, presented a silver loving cup to Mr. Lyford, as a token of appreciation from the orchestra and pupils.

PHILIP WERTHNER.

### WICHITA MUSICIANS HEARD

#### Series of Recitals Include Events by Pupils and Others

WICHITA, KAN., May 30.—The Wichita Musical Club gave its annual children's program in the High School, with Mrs. Faith Hamilton and Marian McNabb in charge. Pupils of the following club members were heard: Mrs. Tom Voss, Mary Hamilton Myers, Mrs. E. Higginson, Mrs. Mary Terrill, Pauline Drew and Hortense Bailey.

Nina Wells, pianist, pupil of Margaret Joy of Friends University, appeared in recital at Russell Hall, assisted by Gladys Ohlerking, contralto, with Mrs. J. C. Newman, accompanist.

On a recent Saturday evening Pauline Horney, also a pupil of Miss Joy, presented a certificate recital, with Arthur Hestwood, tenor, accompanied by Mrs. Roy Campbell, assisting.

Frances Fritzler of the faculty of the Wichita College of Music and Dramatic Art presented a class of piano pupils at Philharmony Hall.

Pupils of Mrs. J. C. Newman, Margaret Joy, Grace Marie Becker, Ruth Andrews, Duff Middleton and Dean Roy Campbell appeared in recital at Friends University.

Students of Vito G. Petrone of the Three Arts Conservatory gave a recital in the voice studio in the Butts Building. Mrs. Mary Hamilton Myers presented her voice pupil, Gail Cole, in recital at the Twentieth Century Club. Marian McNabb played several piano numbers.

The pupils of Maibelle Higgins Brown gave their annual spring recital at the Y. W. C. A. Hall.

The musical organizations of Friends

University, consisting of the combined glee clubs, the Girls' Glee Club and the Men's Glee Club, assisted by Roy Campbell, director; Ruth Andrews, soprano, and Margaret Joy, accompanist, gave an enjoyable program at Grace Methodist Episcopal Church recently.

T. L. KREBS.

### PLANS WESTERN TOUR

#### Kathleen Hart Bibb Heard in Concert—Summer Course in Minneapolis

Kathleen Hart Bibb, soprano, has fulfilled a list of interesting engagements recently. She sang at the annual banquet of the Minnesota University Alumni at the Commodore Hotel on May 5, and on May 13 she gave a recital in White Plains, assisted by Merald Tollefsen, baritone, and Eva Johnson, accompanist. On May 18 she assisted the chorus of the Woman's Club of Greenwich, Conn., in its concert, and on June 9 will leave for Minneapolis, where she will conduct a master class at the MacPhail School for six weeks.

Mrs. Bibb will be heard extensively in concert next season, November and December being reserved for a tour of the Middle West, which her manager, Daniel Mayer, is now arranging. She will go as far west as Denver, where she will sing on Nov. 30.

### Terre Haute Artists Applauded

TERRE HAUTE, IND., May 30.—The final program of the season under the auspices of the music section of the Woman's Club was given by Mary Watson, pianist, assisted by Frances Bell, contralto. Miss Watson, who is a pupil of L. Eva Alden, aroused enthusiasm by the brilliance and finish of her playing. She was heard in three groups of modern numbers. Miss Bell gave much pleasure with her beautiful singing of two groups. Mildred Nattkemper presented her young pupil, Marguerite Cook, in a piano recital recently. Numbers from Bach, Schumann, Chopin, Palmgren, Bard, Debussy and Hopekirk were played with poise and good tone. Chris Magna Bosco, violinist, assisted with three numbers.



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## BOYLE SONATA HEARD IN CURTIS INSTITUTE SERIES

Mme. Sembrich's Pupils Give Recital—Comparative Arts Course Is Concluded

PHILADELPHIA, May 30.—A Sonata for Piano and Viola by George F. Boyle, who is a member of the piano faculty of the Curtis Institute of Music, was a feature of the fourteenth recital given in the concert room of the Conservatory department building. The recital, which was the final one of the season, was given jointly by Mr. Boyle and Frank Gittelsohn, the latter a member of the violin faculty.

The new composition is a welcome addition to the literature of sonatas for viola and piano, and inclines to the classic form rather than the extremely modern.

The program included the César Franck and the Debussy Sonatas for violin and piano, played with delicacy and poise.

The series of students' recitals, which have been unusually well attended, came to a close on May 16, when the sixteenth recital included ensemble playing by pupils of Horace Britt.

The fourteenth students' recital, given by pupils of Michael Press of the violin faculty, featured the A Minor Concerto of Vivaldi.

Marcella Sembrich, head of the voice department, arranged the program for the fifteenth students' recital, given by her pupils. The demand for seats was so great that tickets had to be issued and the concert room was filled to its capacity. The program began with works of the early Italian school and ranged through the classic German school to Massenet and Staub. Those who participated included Virginia Gardiner, Toledo; Florence Kingsland, Hadfield, N. J.; Elizabeth Murphy, Hudson Falls, N. Y.; Carolyn Allingham, New York City; Rosa Kaplan, Philadelphia; Ethel Righter Wilson, Lansdowne; Elsa Meiskey, Lancaster, and Louise Lerch, Allentown, Pa.

Dr. Thaddeus Rich, associate conductor of the Philadelphia Orchestra, who will be assistant to Leopold Stokowski, conductor of the Philadelphia Orchestra and the head of the orchestral training department of the institute for the season of 1925-1926, was the soloist recently at the annual concert of the United Singers of Philadelphia, composed of some eighteen German singing organizations.

Louisa Knowlton of Boston, who holds the Curtis Institute of Music cello scholarship, was assisting artist at the second annual spring concert of the Germantown Choral Society.

Edith Frantz Mills, pupil of Mme. Charles Cahier, who teaches special master classes in the vocal department, appeared in recital at Annville, Pa., singing Gluck's "Divinités du Styx" from "Alceste" and other works.

The course in comparative arts, which was inaugurated early in December as part of the academic requirements of music students at the Curtis Institute of Music in order to make a cultural background an essential part of musical education, came to a close on Monday, May 25. More than forty lectures were given, beginning with the subject of the ancient Greeks, by educators from the University of Pennsylvania, Princeton, Yale, Columbia and other schools. A summary of the ground covered in the course was made in the final lecture by Alfred Martin of the Ethical Culture Society, New York.

Grace H. Spofford, dean of the institute, has returned to her desk after a protracted illness. She will sail for Europe on June 27 to spend the summer abroad.

CHICAGO.—Milan Lusk, violinist, played for a large audience in the Church of Atonement, recently, including in his program Bruch's "Scotch" Fantasy, his own arrangement of music by Smetana, and shorter pieces by Saint-Saëns, Hubay and others.

## Chicago Students Excel in Contest



Thelma Bollinger, Left, and Catherine Wade-Smith, Who Won Prizes in the Annual Competition Held by the Chicago Musical College

CHICAGO, May 23.—The annual prize competition held in Orchestra Hall by the Chicago Musical College was one of the most notable in the history of this institution. The quality of the students entering was remarkably high; the music was interesting and admirably performed, and the contest was excellent as a musical performance.

In the opening division, Saint-Saëns' Havanaise, for violin, was played, by Catherine Wade-Smith, Linda Sool and Sam Thaviu. The award of a violin, presented by Lyon and Healy, was made to Miss Wade-Smith.

Paderewski's A Minor Concerto played by Willie Goldsmith, Abbe Kotzer and Eleanor Koskiewicz, brought the decision to the first named contestant in the piano class. The prize was a Conover grand piano, presented by the Cable Piano Company.

The vocal contest went to Thelma Bollinger, for a performance of "Oh, My Heart Is Weary," by Goring Thomas. Ruth Racette sang an aria from "La

Traviata," and Virginia Cooper one from "Norma." The first prize, a Vose & Sons grand piano, was presented by the Mozart Piano Company.

The most excellent division of the contest was that in which three young pianists played the Intermezzo and Virginia Reel from Ernest Schelling's "Fantastic" Suite. Mildred Warner, Dorothy Amtman and Ethel Stein were the entrants, the first award, a Mason & Hamlin grand piano, given by the makers, being awarded Miss Warner.

In each competition the second award was a \$300 fellowship, to be applied on the terms of the school year of 1925-26, and the third, a fellowship worth \$50.

The judges were Frederick Stock, Franz Kneisel, Leopold Godowsky and William S. Brady. Accompaniments were played by the Chicago Symphony, under Mr. Stock's leadership.

At the close of the contest, judges, entrants, press representatives and the college faculty were given a reception at the college.

### Songs of Frank H. Grey Heard

A feature of the recent "May Breakfast" of the Amateur Musical Club was "When Blossoms Come," a pleasing number by Frank H. Grey, sung by Florence Otis, soprano. The program also included songs by Schubert, Brahms, Mozart, Debussy, Rimsky-Korsakoff, Strauss, Bizet and others. Clara McCune Korb was the assisting pianist. Another of Mr. Grey's compositions, "Last Year's Roses," was sung by Mario Chamlee, tenor of the Metropolitan Opera, at the concert of the Philomela in the Brooklyn Academy of Music.

### Helen Riddell Added to Vocal Faculty of Syracuse University

Helen Riddell, soprano, who has been heard frequently in concert in and near New York, has been engaged for the vocal faculty of Syracuse University for next season. Miss Riddell was one of the assisting artists in the recent festival in Syracuse, making a fine impression. She has been heard recently in a concert in Amsterdam, N. Y., and on May 31 assisted the Amsterdam Orchestra in a radio program from station WGY.

### Merle Alcock Sings in Trenton

TRENTON, N. J., May 30.—At the final event of the Artists' Concert Series, presented this season under the local management of Hazel Dorey and Mrs. Albert J. Schultz in the Crescent Temple Auditorium, Merle Alcock, contralto, appeared, having as her assistant Hazel Dorey, pianist. The program included arias from "Samson and Delilah" and a group of Russian songs sung in English. Helen Huit was accompanist. Mrs. Dorey's numbers included music by Edman. Both artists were heartily applauded. FRANK L. GARDINER.

## MANY EVENTS COMPRISE CALENDAR IN VANCOUVER

Recitalists, Programs of Summer Opera Company and Choral Societies Are Well Received

VANCOUVER, B. C., May 30.—Ina Bourskaya, mezzo-soprano, was a visitor to this city recently and delighted a large audience with a fine program. Russian, German and French songs were with admirable ease, and the Card Song from "Carmen" was an exceptionally good number. Lily J. Laverock was the local manager.

Winifred Lugin Fahey, dramatic soprano, appeared in recital recently, when her program included Frank La Forge's "Song of the Open," and Richard Strauss' Serenade. Other composers represented were Mozart, Burleigh, Mascagni, Verdi, Loepke, Wintter Watts and Douglas Macey.

A season of summer opera by the Brandon Opera Company opened in the Orpheum Theater with a week devoted to the "Chocolate Soldier." Theo Pennington, soprano, was heard to advantage as Nadina. Others in the cast were Carl Bundschu, baritone; Jessie Evans, Jeanne Rae, Harry Pfell, Edward Andrews, Delos Jewkes, Victoria Andrews and Chester Bright. The Orpheum Orchestra was under the baton of Clarence West. The season will last twelve weeks, with such works as "The Bohemian Girl," "The Mikado" and "Robin Hood."

The final concert of the season given by the Vancouver Women's Choral Society was under the baton of W. H. Barton. Assisting artists included Betty Cross, pianist, with Frederick Chubb at the organ; Alice Wilma Metz, violinist, and Donald Gray, baritone. Accompanists were Betty Cross, Mrs. Donald Gray, Mrs. N. C. Schou and William Newcourt.

The second annual concert by the Arion Glee Club, under Ruth M. Jones, was given this month. Jessie MacLeod, Ina MacLeod, Dorothy Newman, Anna Olsen, Minnie Beveridge and Donald Hyslop were assisting artists.

A. WINIFRED LEE.



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# Contemporary Composers Come Under Critic's Scalpel



One will accuse Cecil Gray of lacking the courage of his convictions after reading his *Survey of Contemporary Music*, (Oxford University Press). And it is almost equally certain that no one will accept all his critical estimates at their face value. For Mr. Gray, obviously a man of wide erudition and, as such, a writer with an unusually keen analytical approach to his subject, finds much to condemn and relatively so little to commend in the output; and is so uncompromising that the reader must needs stiffen his spine with a certain show of obstinacy to escape being swept from his moorings by a tidal wave of skepticism.

The book makes engrossing reading, nevertheless, and offers a great deal of provocative food for thought. In the preface the author attempts to justify his course in forming positive judgments of contemporary music by asking: "Why should one be afraid to be wrong?" He adds: "Only fools are always right." Upon this he enlarges with the pronouncement that Ernest Newman's opinions are nearly always wrong—by what standard of criticism he does not say—but the fact remains that his musical criticism is of more value than that of anyone else in this country (England) at the present time." And Mr. Gray attributes "the chaotic state of musical opinion in England today largely to the pusillanimous abdication of its responsible leaders."

It would be difficult to say whether Stravinsky or Scriabin occupies the lower place in this English writer's estimation. Stravinsky is to him "simply an impersonal sum-total of pre-existing terms, a synthesis of all the separate and frequently conflicting tendencies which constitute that complex phenomenon we call the spirit of the age." He recognizes the "Sacre du Printemps" as the final stage in a certain clearly defined line of thought and as the ultimate point of primitivism; but he maintains that no composer is less capable than Stravinsky of writing music that can stand on its own legs, unsupported by the complicated paraphernalia of scenery, costumes and dancing.

"That he, of all people, should claim to be regarded as a writer of fine music is one of the most remarkable examples of insolence and charlatanism in the history of art," says Mr. Gray.

Scriabin, in an age of synthetic foods, drugs and other things, has given us, according to Mr. Gray, "synthetic music, *musicine*, a product which bears much the same relation to music as margarine to butter and saccharine to sugar. . . . Everything is there except the vital principle."

A number of the short piano works of Scriabin's later period are admitted to have a curious, morbid delicacy and a poisonous charm unique in modern music. "But, considered as pure sound, his large works are muddy from beginning to end; in blatant coarseness and vulgarity 'Prometheus' is only equalled by the '1812' Overture of Tchaikovsky."

Richard Strauss has gained the whole world but lost his soul, in the opinion of this fearlessly outspoken critic, who inveighs against "the complete lack of sincerity which every intelligent or sensitive student of his work cannot fail to recognize." Moreover, "we feel that he is perpetually offering violence to his artistic conscience," for whereas his admiration for Mozart has often been regarded as a mere pose, "in reality it is his 'modernity' that is the pose; his love of Mozart the only sincere thing about him. . . . His works since 'Der Rosenkavalier' bear witness to the gradual degeneration and final extinction of his creative powers."

By way of an interesting comparison, the author holds that "with Debussy, whose falling off is no less painfully evident than that of Strauss, the comparative inferiority of his later work only serves to accentuate the finer qualities of his earlier period." Strauss' decline, on the contrary, "has thrown a searchlight upon the defects and failings of even his best work."

## Limited Emotions

Contrary to the popular legend about Debussy, who "achieved his purpose by means of a narrowing and not a broadening" of artistic scope, "no composer of eminence, with the possible exception of Berlioz, has ever possessed so little true harmonic sense." Also, he "consistently sacrificed every constituent element of musical language to the expression of a particularly restricted order of sensations and emotions."

Ravel fares even worse, although his "one tremendous adventure," the ballet "Daphne et Chloe," saved him from the rank of "a very minor poet indeed." Each succeeding work since, however, seems to reveal "a constantly growing obsession with purely stylistic consideration, leading to aridity and premature sterility." The element Mr. Gray most dislikes in Ravel's music is his orches-

tration, because of its Rimsky-Korsakoffian "preoccupation with external brilliance and meretricious glitter."

There are three modern composers, however, who succeed in arousing this critic's musical enthusiasm, namely Schönberg, Bartók and Van Dieren, and he sees them primarily as melodists. The "Pierrot Lunaire" is pronounced a superb work of an inspired creator, but in the composer's subsequent works can be traced a more and more marked concentration upon means as ends in themselves.

"His artistic development is at once an inspiring lesson and a warning example. He attains to his fullest strength and stature under the direct tutelage and guidance of traditional forms and methods. As soon as he discards them altogether he fails disastrously."

Bartók's artistic development, looked at broadly, is "a progress from nationalism to complete individuality—or universality." He possesses a heroic strength and vitality that had almost lapsed from music altogether of recent years; "and, while in almost all other cases premature exhaustion is found, Bartók is one of the very few figures from whom much can still be expected."

The art of the Hollander, Van Dieren, is seen as essentially a continuation of the great traditions of the past, and his "Chinese" Symphony as one of the few consummate achievements of modern music. This modest and retiring composer is known to a particularly limited public as yet.

Sibelius, Elgar, Delius and Busoni likewise all pass in review, and then we find that all the European countries are in a bad way. In Italy, where Verdi and Puccini injected Wagner and De-

bussy, respectively, into the veins of the old Italian tradition, "Drs. Malipiero and Casella have gone one step further and have effected a third inoculation, consisting this time of new Russian monkey-gland." In Spain "national music has so far produced no Borodin or Moussorgsky, but only three Rimsky-Korsakovs" (presumably Albeniz, Granados and De Falla) "which is three too many."

In Germany, with its "terrible dead level of mediocrity that inevitably stifles genius," the most that can happen to us is "to run aground on some nasty snag like Franz Schreker, some mudshoal like Erich Korngold, or a sandbank like Paul Hindemith."

In France, apart from d'Indy, Dukas and Ladamirault, many have written "a vast quantity of music of no significance whatever." Erik Satie and the surviving members of "The Six" combine "an undoubted talent for advertisement with a complete lack of artistic ability."

England, as Mr. Gray expresses it, finds her Ravel, Stravinsky and Satie in Goossens, Bliss and Berners; but there are two outstanding composers, besides Delius and Elgar as a matter of course, and they are Vaughan Williams and Arnold Bax, the latter possessing potentially "every quality, including genuine creative imagination." As for Hungary, there is, in addition to Bartók, the significant Kodaly; but in Russia "only Prokofiev deserves mention—and even that is open to question."

## Singers' Hand-Book

An admirable handbook for singers, *Plain Words on Singing*, by William

(Continued on page 25)

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ISABEL M. TONE, 626 So. Catalina St., Los Angeles, Cal., June, 1925.

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## New Books Throw Light Upon Many Phases of Widely Divergent Topics

[Continued from page 24]

Shakespeare (G. P. Putnam's Sons), should find a large public among serious students of the art of singing. Moreover, as the author has taken pains to avoid too technical language, both music-loving laymen and musicians in other lines may derive much profit and pleasure from a perusal of its pages.

Stress is laid throughout on the necessity of avoiding the all too prevalent evil of forcing the tone, a point on which musicians along other lines also may well take the wholesome teaching to themselves. Mr. Shakespeare insists fundamentally upon complete relaxation of the throat, silent breathing, the balance of breath control to give the sensation of "warming" rather than of "blowing," and the tuning of the voice to sound "Ah" without any sensation on the singer's part of having a throat at all.

The condition of the tongue and throat during singing, as he expresses it, should be "as while whispering and before yawning"; in fact, he advocates practice in first whispering "Ah" to gain the desired breath control. A few excellent exercises in tuning the vowels and for cultivating a true legato are given. In discussing the three generally accepted registers of the voice, Mr. Shakespeare maintains that the question, how high any register should be

extended, need never trouble the student who sings with natural expressiveness and open throat. At the same time, he points out that to divide the voice too arbitrarily into three sections is dangerous and unnecessary.

It was a happy thought to devote the second part of the book mainly to quotations from the old masters of singing of the Sixteenth, Seventeenth and Eighteenth Centuries, from Caccini down. It would seem from their writings that the principles emphasized by Mr. Shakespeare rest solidly upon the best traditions of these early masters, since they evidently attained the beauty of tone and extraordinary facility for which their names are revered in musical history through a perfect command of the breath and complete freedom of the throat and tongue.

Two sentences of the author's are especially worth quoting for their significance, namely "Only the right mechanism can start the pitch of any note with unerring precision" and—would that many of the singers now in opera and on the concert stage would ponder on this pronouncement!—"The right production of the voice is not displayed unless the singer is unmistakable in the utterance of his words before the public. It should be impossible to mistake what he says."

### On Piano Playing

In *The Physical Basis of Piano Touch and Tone* (E. P. Dutton & Co.) Otto Ortmann sets forth the results of his examination of the physical processes involved in the different kinds of touch used by piano players, as conducted in his laboratory at the Peabody Conservatory. It is a very thoroughgoing investigation of the subject that is presented, happily introduced with a minute and lucid analysis of the workings of the action of a grand piano and the effects of the three pedals.

Here is a book to be read carefully by those interested in the physically scientific element of piano playing. They will learn from it that all tone-color can be explained on the ground of varying degrees of key-speed and time duration. For on studying the kinds of vibrations produced by different kinds of touch, "we find that forced, harsh, ugly and thumped tones mean great key-speed; good, singing and full tones mean moderate key-speed; shallow and dry tones mean slow key-speed." Moreover, "considered with reference to their effect on key-descent, there are but two touches, percussive and non-percussive. These represent qualitative differences in key-movement. All other touch classification or nomenclature represents merely quantitative differences in key-speed." It is also demonstrated scientifically that non-percussive touch permits easier and finer key-control than percussive touch.

A wholesome point brought out in regard to a popular mannerism of rocking or swaying on the key after it has reached its key-bed is the fact that when once the key has been depressed, and is no longer in contact with the string, any further motion of the key itself cannot influence the string and consequently cannot in any way affect the tone produced.

For the lover of statistics there is a pithy paragraph on how the energy expended by the player is transformed into sound.

### Energy by the Pound

"The further we deviate from the vertical touch (and fall into oblique touches), the greater is the loss in force-effect; the further we deviate from non-percussion, the greater is the loss in tone-control. Consequently, the sound produced on the piano is not in itself a measure of the energy expended. The numerical value of this energy is always in excess of the tone produced. It varies from several ounces to many pounds. Even a short and lightly played composition, such as the Chopin D Flat Waltz, if we use three ounces for single tone production and a *pp* touch throughout, would demand a minimum expenditure of force of 235 pounds. Works such as the Liszt B Minor Sonata demand, in a sense, truly a Herculean force; a conservative estimate for this Sonata would be 25,000 pounds, with work done of 780 foot-pounds."

One of the most interesting chapters is that dealing with the noise element in the tone-complex (a theoretically pure tone-complex not being found in music). The deduction is reached that "good," "sympathetic" or "beautiful" tone means, in part, a sound complex with a maximum of tonal elements and a minimum of noise elements. Conversely, "poor," "shallow" or "dry" tone means a minimum of tonal elements and a maximum of noise elements. At the same time, it is admitted that the noise element is one of the chief vitalizing factors for rhythmic force in piano playing.

In conclusion, while insisting that "every pianistic effect existing for audition can fully be explained in terms of the physical attributes," Mr. Ortmann recognizes that "piano playing as an art is not entirely auditory in character but appeals also to other sense departments," and that "chief among these are the kinaesthetic and the visual senses, which in the music appreciation of today are of very decided importance."

### Books by Newman

Two books by Ernest Newman in widely divergent vein, *A Musical Critic's Holiday* and *A Musical Motley*, have re-

cently been issued in reprint (A. A. Knopf). Both books were reviewed in these columns at the time they were first published in England, but for the present edition the essays in *A Musical Motley* have been radically revised and two new ones have been added.

*A Musical Critic's Holiday* depicts Mr. Newman's serious attempt to arrive at a positive standard for judging contemporary works by means of a survey of past music criticism. His researches shatter the generally accepted belief that no great composer has been appreciated during his lifetime. They also demonstrate that no movement of revolt accomplishes anything worth while until "it is fertilized by some of the more stable forces of the past" and that "the opener-out of a new path may prove sterile, while a Bach, who originates nothing, may be a seminal force for all succeeding generations."

*A Musical Motley* is of lighter texture. Many of the essays of which it is composed are vastly entertaining, and none the less so because they all rest on an essential basis of truth. These papers afford the critic an opportunity to give his public a sidelight on many amusing experiences incident to his profession and to chat informally on diverse subjects.

C. E.

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## CHORAL CONCERT IS ENJOYED IN CHICAGO

St. Philip Neri Choir Gives Spring Program with Success.

By Eugene Stinson

CHICAGO, May 30.—The week's recitals were chiefly scheduled for last Sunday, due to general interest in the Evanston Festival during the week. There were, however, some commencement concerts.

The St. Philip Neri choir, one of the last of the choral organizations to give a spring concert, and one of the best, was heard in the Blackstone Theater on the afternoon of May 24, under the leadership of Horace G. Anderson. The program was divided into two sections, the first of which was devoted to sacred, the second to secular, compositions. The sacred numbers included Bach's "Who Believeth and Obeyeth," Rachmaninoff's "Praise the Lord," and Arkangel'sky's "The Judgment Day." The choir sang with deep feeling, furnishing some of the most highly finished choral effects the season has provided. The boys' voices were of especially high order and fine quality. The soloists included Richard Singler, Richard Redmond, Frank Heisse and Edward O'Brien, trebles; Clay Hart and Robert Glass, tenors, and Charles White, bass. An outstanding feature of the concert was the playing of Mary Anderson, accompanist.

Adelaide Berkman, a young Chicago pianist, was heard in recital in the Playhouse on May 24, displaying remarkable technical efficiency as well as good musical sense and feeling.

### Rushmore Ensemble Discloses Fine Talent in Chicago Concert

CHICAGO, May 30.—The ninth season of the Young American Artists' Series was ended with a concert given by the Rushmore Ensemble Singers in the Fine Arts Recital Hall. An interesting and lengthy program was presented under the leadership of Paul Perry Robinson, who has accomplished excellent things with an intelligent and alert ensemble of thirteen voices. There are some notable singers in the organization, chief of

whom is the leading soprano, Elizabeth Rushmore, whose voice has a beautiful clear and lyric quality, remarkable texture and fine carrying power. Harold Gatsch and Beulah Benner supplied the accompaniments.

### George Liebling Booked for Next Season

CHICAGO, May 30.—George Liebling, pianist, has returned to this city from a trip to New York, where he recently signed contracts to appear on several occasions next season. He has also turned over to Arthur P. Schmidt and Company, in Boston, six new compositions for violin and piano, and has made some new record rolls for the DeLuxe Welte-Mignon Company, which has already introduced into its catalog ten of Mr. Liebling's versions of his own compositions. Mr. Liebling will hold summer master classes in June and July at his studios. In October he will set out on a tour of twenty-five cities in the west.

### Theodora Sturkow Ryder Plays Her Own Compositions

CHICAGO, May 30.—Theodora Sturkow Ryder's activities for May have included performances of her own piano compositions at the annual luncheon of the Musicians' Club of Women, and for the Chicago Artists' Association. She gave lecture recitals on Russian composers for the North Shore Musical Club, and before the Illinois Music Teachers' convention at Streator, where she was also heard in a two-piano program with Georgia Kober. At the annual Bach program given in her studio she played the Partita in G.

### José Mojica Visits New York

CHICAGO, May 30.—José Mojica, tenor of the Chicago Opera, has left for New York to make records for the Edison Company. Mr. Mojica's contract originally called for a series of Spanish love songs, but a test record of an old English lyric proved so interesting that English numbers will now be made for early release. Among Mr. Mojica's approaching engagements is one of three weeks for the Cincinnati Zoo concerts.

### Paulsen Conducts Commencement Concert in Chicago

CHICAGO, May 30.—P. Marinus Paulsen, Chicago conductor and composer, conducted the Sherwood Orchestra at the thirtieth annual commencement exercises of the Sherwood Music School in Orchestra Hall. The soloists were Harold Van Horne, Gwendolyn Llewellyn and Thelma Wharton, pianists; Charles Zika, violinist, and Lucille Long, contralto.

### Milan Lusk Gives Program

CHICAGO, May 30.—Milan Lusk, violinist, gave a varied and interesting program under the auspices of the Alumnae of the Sacred Heart at the convent of this Order recently. Among the numbers played was "The Lark" by Glinka-Balakireff, arranged by Auer.

## BUSH PRIZE PUPILS GIVE NOTABLE FINAL CONCERT

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CHICAGO, May 30.—One of the most interesting concerts the Bush Orchestra has given this year was that at Orchestra Hall on May 28, when the Conservatory's commencement exercises were also held. The soloists were Edith Kendal, violinist, who played the D'Ambrosio B Minor Concerto in fine style; Adolph Ruzicka, pianist who was heard in the Pierné Concerto, and Earl Alexander, tenor, who gave a fine performance of the aria from "Aida." These soloists were winners of the contest on April 30, and have been members this year of the Master School of the Bush Conservatory, of which Samuel E. Moist is the patron. Miss Kendal was winner of a fine Italian violin, presented by Lyon & Healy; Mr. Ruzicka was presented with an A. B. Chase grand piano by the A. B. Chase Company, and Mr. Alexander was the recipient of a Henry F. Miller grand piano presented by the Moist Piano company.

The orchestra, which Richard Czerwony has trained to an excellent degree of skill, played the Overture to Humperdinck's "Hänsel und Gretel," Massenet's "Scènes Pittoresques" and Chabrier's "España."

President Kenneth M. Bradley awarded the certificates, diplomas and degrees to the class of 1925. The degree of Master of Music was conferred upon Robert Sanders, and that of Master Artist, upon Leola Aikman, Helen Smith and Robert Quick, all members of the master school. In the regular courses, the degree of Master of Music was awarded Sister M. Davidica Beschta, and that of Master of Oratory upon Edwin Stanley. Twenty students received the degree of Bachelor of Music, fifty-three were given teacher's diplomas, thirty-one teacher's certificates, and three soloist's certificates.

EUGENE STINSON.

### Helen Fouts Cahoon Returns

CHICAGO, May 30.—Helen Fouts Cahoon, soprano, has returned from a tour of the South. Among her dates were: Paris, May 1; Texas Christian University, May 6; Dallas, May 7, and with the Apollo Club of Little Rock, May 8. On May 10 she was special soloist at church services in Kansas City. Her accompanist for the Texas engagements was Marion Douglas Martin; at Little Rock she was accompanied by Martha Cline.

### Special Musical Services in Churches of Watertown, N. Y.

WATERTOWN, N. Y., May 30.—At the final musical service of the season in Trinity Church on May 24, besides organ numbers Joseph R. Hopley, the choir under Gerald F. Stewart sang

"Unfold Ye Portals Everlasting" from Gounod's "The Redemption." The choir of the First Presbyterian Church, Kate Elizabeth Fox, F. A. G. O., organist and choirmaster, gave a secular concert on May 28. Helen Manderson, soprano, and Charles Winslow, baritone, were the soloists.

WILHELMINA WOOLWORTH KNAPP.

### Margaret Starr McLain, Pianist, Heard in Recital in Boston

BOSTON, June 1.—Margaret Starr McLain, pianist, gave a recital in the studio of Richard Platt recently, playing works by Brahms, Ravel, Joseph F. Wagner, Bax, Repper, Chopin and Liszt. The talented young pianist, who has also made considerable reputation for herself as a composer, played with unusual technical facility, temperamental dash and structural sweep. HENRY LEVINE.



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## DIPLOMAS GRANTED AT MANNES SCHOOL

### Nine Students Receive Certificates and Diplomas—Group Sails for Study in Europe

Diplomas and certificates were awarded to graduating students of the David Mannes Music School at the informal exercises held at the school on the afternoon of May 23. Three singers, Sonia Essin, Richard Koch and Janet Mabon, and three pianists, David Barnett, Urana Clarke and Dorothea Morelock, were awarded diplomas, and Mildred Woolworth received a teacher's certificate in solfège and Gilbert Moreaux, a certificate in violin. Brief addresses were made by Mr. and Mrs. Mannes, and Sandor Harmati, who will conduct the Omaha Symphony next season, was presented with a gold cigarette case by members of the senior orchestra and his violin pupils.

Carl Bricken, pupil of Berthe Bert and a winner of a Walter Scott scholarship for study this summer under Alfred Cortot in Paris, gave a recital at the school on May 19, playing works by Schumann, Bach, Brahms, Debussy and Chopin. Other recitals have been given by advanced violinists, cellists, pianists and chamber music groups. The spring term closed on May 28, but Giulio Silva is conducting an extension course for singers until the second week in July. The school will reopen on Oct. 8.

The five winners of the Walter Scott piano scholarships at the David Mannes School, accompanied by their teacher, Berthe Bert, sailed for Europe on the Suffren on May 23. They will go directly to Paris for study under Alfred Cortot. Other voyagers on the same boat were Rosario Scalero and Scipione Guidi, also of the Mannes School. Mr. Scalero will go to his home in Brüssel in northern Italy, where he will be joined later by several composition students of the school. Mr. and Mrs. Guidi will spend the latter part of the summer with Mr. Scalero and his family in Brüssel. Leonold Damrosch Mannes, one of the winners of the Pulitzer Prize, will be one of the students to continue his work in Italy. Mr. and Mrs. David Mannes will sail on the De Grasse on June 11.

### Washington Heights Junior Club Holds Open Meeting

The program at the open meeting of the junior branch of the Washington

Heights Musical Club on the afternoon of May 23, brought forward the Junior Branch Chorus, under the leadership of Regina Kahl; Rose Cotton and Joseph Singer, violinists; Georgine Funk, Irene Griffiths, Anna Hopkins, and William Seeber, pianists, and Catherine Prager, soprano. The program was opened with excerpts from C. E. Le Massena's operetta, "Pandora," well sung by the chorus led by Miss Kahl. The three numbers gave the children a wide scope

for their talents and they were charmingly given. Miss Griffiths was the soloist and Joseph Singer assisted as violinist. Georgina Funk, Irene Griffiths and William Seeber, pupils of Robert Lowrey, each exhibited skill and musicianly feeling in solo groups, and Anna Hopkins, pupil of Lillian Carpenter, played two arabesques by Debussy with taste and appreciation. The work of the various performers was on a high plane generally, and provoked loud applause.

## Cecil Arden, Reengaged by Metropolitan, To Tour Widely in the Coming Season

(Portrait on front page)

**Cecil Arden**, mezzo-soprano of the Metropolitan Opera Company, has been reengaged for her ninth consecutive season with that organization. The career of this young artist is an example of what can be accomplished by an American singer. She has won popularity in the concert field in extensive tours, in addition to her appearances in opera.

Miss Arden believes that the power of concentration is very important for success in the musical world. Speaking and reading fluently five foreign languages, the singer finds that this accomplishment is a vital aid in expressing the spirit of song texts.

A native of New York, Miss Arden is an American product. Her ancestors were among the first settlers of South Carolina. She owes her success not to any national group which enables singers to be advanced through the efforts of their countrymen, but to her own initiative.

Miss Arden received her education partly in Hunter College, New York.

### Ethyl Hayden Puts Finishing Touches on Third Season

The past season for Ethyl Hayden, soprano, has been an unusually active one, including solo appearances with the Brooklyn Apollo Club, the Harvard Glee Club, New York Oratorio Society and at the Cincinnati Festival, besides her numerous recital engagements. Miss Hayden looks back with particular pleasure upon the performance of Pierné's "St. Francis of Assisi," in which she sang the rôle of *Sister Clare*. Miss Hayden sang with the Montclair Glee Club on May 21, and before closing her third season she will appear at Smith College on June 12 and as soloist with the New York Central Saengerbund in Buffalo on June 22.

### Elizabeth L. Derr Gives Program

Elizabeth L. Derr was heard in the Wurlitzer Auditorium on May 15, presenting a program in three groups that included numbers by Mozart, Sadler, Carpenter, Quilter, La Forge, Mrs. Beach and several Scots songs. Her voice is a mezzo-soprano of resonant quality and ample power, particularly pleasing in the middle part. She disclosed intelligence and accomplished musicianship in the delivery of her songs and an ability to sing nicely in tune. She had an excellent accompanist in the person of Viola Peters, first prize winner at the Fontainebleau Conservatory in 1921. G. F. B.

### Kathryn Platt Gunn Heard

Kathryn Platt Gunn, violinist, contributed two groups of solos, at the recent concert of the Pro Patria Council, Knights of Cloumbus, at the Waldorf-

Her histrionic gifts are in some measure hereditary. Her uncle, Charles Stanley, was a prominent actor of a generation ago. She made her stage debut at the age of three, as *Mimi* in "Rip Van Winkle" with Joseph Jefferson. Her engagement for the Metropolitan was achieved when she was almost phenomenally young. Miss Arden has sung in a number of new opera productions at that institution. She has been heard as soloist at festivals and at the New York Stadium concerts.

Miss Arden's concert roster this season included forty-seven recitals. Next year promises a heavy schedule. Among the contracts already signed are those for programs in San Francisco and Long Beach, Cal.; Denver and Pueblo, Colo.; Williamsport and Pittsburgh, Pa.; Greensboro, N. C.; Attleboro, Mass.; Cortland, N. Y.; Butte, Mont., and other communities.

A feature of Miss Arden's programs is a fantasy for voice and piano based on the themes of "Carmen" and especially arranged for her by her teacher, Arturo Buzzi-Pecchia, under whom she has studied exclusively.

Astoria. Her numbers included two movements from a suite by Reiz, "Hjre Kati" by Hubay and several arrangements. Her list of encores included a composition by Kreisler and an arrangement by O'Connor Morris. Miss Gunn was heard at a recent concert at Columbia University, playing works by Mendelssohn, Cui, Kreisler and Raff.

### Marie Mikova Pupil in Three Recitals

Sara Rae, advanced pupil of Marie Mikova, gave a recital in her teacher's studio on May 14. She also assisted recently at a recital of the pupils of Elizabeth Patterson and was scheduled to play for the Daughters of the Empire State in the Waldorf-Astoria on May 21. Three other pupils, Edith Harlan, Rosamond Borland and Kathleen Chard, were heard in the Boston studio of their teacher on May 23.

### Ellen Ballon to Make Chicago Début

Ellen Ballon, Canadian pianist, will make her Chicago début next season in the Playhouse on Nov. 22. She will give her first New York recital on Nov. 12.

## MR. AND MRS. HUSS HEARD

### Pupils Fulfill Engagements—Announce Summer Course on Lake George

Mr. and Mrs. Henry Holden Huss were heard in an all-Huss program at the Studio Club recently. Several of the compositions were in manuscript and were given a cordial hearing, notably, "A Book of Verses Underneath the Bough," which had to be repeated. Harriette Pierdon, contralto, who has just been engaged as soloist at the White Plains Presbyterian Church, and George F. Armstrong, pianist, disclosed talent and commendable training in a recent concert in the Wurlitzer Auditorium. Manuel Steinberg, pianist, gave a recital in his home city of Toledo, on which occasion he played several works by Mr. Huss. Irene Parslow, silver medal winner in the music contests, assisted by Katherine Fielding, pianist, and Frances Mayer, violinist, were heard before the Women's Musical Club of Bronxville. Four pupils from the Huss Studios entered the music contests this season and all won medals. They are Irene Parslow and Mary Bush, sopranos and Charles Ames and Lillian Loewe, pianist.

Mr. and Mrs. Huss have just moved into their new studios in the Steinway Building on West Fifty-seventh Street, where they will give two matinee programs instead of the usual spring concert, in which advanced pupils will be heard. The annual summer class will again be held at Diamond's Point on Lake George.

### Argentine Artists Give Program in Studio of Eva Liminiana

Several artists gave an informal musicale in the studios of Eva Liminiana, Argentine pianist, who will give an Aeolian Hall recital in the fall. Arturo Espinoza, cellist, and Miss Liminiana played Saint-Saëns' Sonata in C Minor in fine style and with artistic finish, and were heard also in a work by Beethoven. Leopold Gutierrez, baritone, disclosed a musical voice of considerable power in an Argentine serenade, and Miss Liminiana added several solos to the program. Those present gave the artists hearty applause. G. F. B.

### Augusta Lenska Bound for Paris

Immediately after the close of the Ann Arbor May Festival, Augusta Lenska will sail for Paris on the President Roosevelt. Following her fulfillment of several Paris engagements, she will go to her summer home near the Italian border of Switzerland. Before resuming her activities with the Chicago Civic Opera Company Miss Lenska will be heard in many concerts throughout this country.

### Mabel Wood Hill Gives Scholarship to Gramercy Music School

The Gramercy Music School has received an Artist Memorial Scholarship from Mabel Wood Hill, whose symphonic poem, "The Gates of Dawn," was heard recently in New York and Washington.

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## DE MURO HEARD AGAIN

"Carmen" Has Spirited Performance at Manhattan Opera House

The Manhattan Opera Company, presented "Carmen" at the Manhattan Opera House on the evening of May 30. Bernardo de Muro, Italian tenor, was the *Don José*. His is a dignified figure, and his unusual voice was heard to good advantage during the greater part of the evening. His singing was convincing at all times and the continued applause necessitated a repetition of the "Flower Song." Mario Valle, of the San Carlo Opera Company, gave one of the finest performances of *Escamillo* that New York has heard in recent years. His sonorous voice and easy delivery forced an enthusiastic recognition of an ungrateful and awkwardly written rôle. Some of the best singing of the evening was done by Louise Bavé as *Micaëla*. She is the possessor of an exquisite soprano voice, powerful and limpid, and her singing shows excellent schooling. With more stage experience she should go far. Her aria was spontaneously and generously applauded. *Carmen* was portrayed by Lia de Grandi, evidently an experienced artist although unfamiliar here, and aside from a slight tremolo in the lower notes, she was thoroughly adequate and gave a fiery and dramatic portrayal.

The whole performance was, in fact, nothing if not fiery due to the enthusiasm and diligence of Maestro Pasquale La Rotella who was doubtless responsible for the excellent ensemble, as well as the tuneful and precise orchestral playing. The remainder of the competent cast included Francesco Curci, Nino Ruisi, Fausto Bozza, Lavinia Puglioli and Philine Falco. W. S.

## Pupils of W. Warren Shaw Are Heard on Many Occasions

Pupils of W. Warren Shaw have been heard in recent concerts. Sara Baily sang the part of *Jane* in the Savoy Opera Company's recent production of "Patience" in Philadelphia. Edith Buchanan and Charles D. Long gave a radio program from station WIP on May 10. Anna Heintz, mezzo-soprano, and Horace Entriken, tenor, appeared in the annual concert of the Leschetizky School on June 1. J. Snedden Weir, baritone, gave a program of Scots songs from radio station WEAF recently. He has been engaged as first assistant announcer at the new radio station at the McAlpin Hotel. Leslie Joy, baritone, was heard in a program of Italian songs from station WEAF on May 26. Harold Rawley, Howard Hang, Oswald Blake, Ralph Robinson, Robert Gatnelson, Horace Entriken and Richard Finley are concert and oratorio tenors who have been fulfilling important engagements.

## Artists Join in Wanamaker Concert

Blanche Anthony, coloratura soprano; Fedra Rybier, pianist, Stephanie Worthing, accompanist, and J. Thurston Noé, organist, joined in a program in the Wanamaker Auditorium on the afternoon of May 14. Miss Anthony was heard to advantage in numbers by Godard, Spross, Meyerbeer, Ronald and Scott; the pianist played works by Paderewski, Chopin and others, and Mr. Noé was heard in compositions by Borowski, Mendelssohn and Foote.

## Marion Telva Undergoes Nose Operation

Marion Telva, contralto of the Metropolitan Opera Company, underwent an operation on her nose at the French Hospital on Saturday afternoon, May 16. Miss Telva was heard in leading contralto rôles on the spring tour of the Metropolitan Opera Company. She will remain in this country this summer.

## Widor to Inaugurate Recital Series for Fontainebleau Students

Charles Marie Widor will inaugurate the recital series at the Fontainebleau School of Music with a concert on the new organ on the evening of June 30. Fifteen other programs will be given

by noted artists before Sept. 10, when a concert composed of compositions by Gabriel Fauré is scheduled. Among those who will be heard are Gabriel Pierné, Joseph Bonnet, Paul Paray, Marc Delmas, Philippe Gaubert, Paul Dukas, Marcel Dupré, Robert Casadesus, Gabriel Paulet, Simone Hersaut, René-Bâton, M. Jacob, Hilda Roosevelt and Marie Darre. Special programs will include a concert of Saint-Saëns' works, arranged by Isidore Philipp, and a program of American compositions.

## Rivoli Audiences Hear Tchaikovsky Work

The music program at the Rivoli last week was headed by Tchaikovsky's "Capriccio Italien," played by the orchestra under Hugo Riesenfeld and Willy Stahl. Under the head of "Divertissements," for which John Wenger, art director, had prepared appropriate settings, was a dance by Vivian Fay; numbers by Joe Thomas' Sax-o-Tette; and Miriam Lax, soprano, who sang "When I think of You," by Harry Owens and Vincent Rose. Harold Ramsbottom and Frank Stewart Adams alternated at the organ. Mr. Riesenfeld prepared an interesting music program for the Rialto, headed by the overture, excerpts from "Bohème," played by the orchestra, under Emanuel Baer and Attilio Marchetti, conductors. "Divertissements" included a duet by Betty Paulus, mezzo-soprano and Edward Atchison, tenor, in Irving Berlin's "Listening"; Gdal Saleski, first cellist of the orchestra, who played his own Hungarian Rhapsodies, accompanied by the orchestra; and an "Eccentric Toe Dance" in which Miss Marley, Felecia Sorel, Alma Bailey and Frances Manina took part. Alexander D. Richardson and Sigmund Krungold played the organ numbers.

## Comic Opera Calls Liebling Pupils

Pupils of Estelle Liebling are to be found in "The Mikado," "Princess Ida," "The Student Prince," "The Love Song," "Lady, Be Good" and "Sky High." Debora Lipson, dramatic soprano, has been soloist in a series of educational recitals given under the auspices of the Board of Education in many of the high schools. Beatrice K. Eaton, contralto, is now in New Orleans as guest artist of the New Orleans Opera Company, in which she is singing the rôles of *Amneris* and *Santuzza*.

## Rose Armandie Gives Paris Concert

Rose Armandie, French soprano, who made her debut in America this season, gave a concert in the Salle des Agriculteurs, Paris, assisted by Marcel Ciampi, pianist, recently. She was cordially received in three groups of songs by Beethoven, Roland-Manuel, Caplet, Roussel and Fauré. Miss Armandie will return to America next November for a tour of six weeks under the direction of the Bogue-Laberge Bureau.

## Bruno Huhn to Teach at Lake Placid

Bruno Huhn, composer and teacher of singing, will bring his New York activities to a close the latter part of the month and will conduct summer classes at the Lake Placid Club from June 30 to September 4. In addition to giving vocal lessons, Mr. Huhn will coach singers in oratorio and French, German and English songs.

## Ulysses Lappas to Sing with Jeritza in Covent Garden Season

Ulysses Lappas, Greek tenor, has just been engaged for four performances at Covent Garden, London, this season. Two of these will be with Maria Jeritza in "Fedora." He will return to America in September to sing in opera in Los Angeles.

## Myra Hess to Make Chicago Début

Myra Hess, English pianist, will make her first Chicago appearance when she returns next season for a limited tour in this country. This will be Miss Hess' fifth season in America. She will appear in Chicago under the management of Bertha Ott, successor of the Wight Neumann concerts.

## American Soprano Wins Roman Success Through Ability to Read Scores



Photo by Holmes I. Mettee  
Elizabeth Gutman, Soprano

Aptitude in reading a composer's manuscripts is largely responsible for the success which a young American soprano is now achieving in Europe. Elizabeth Gutman, who has demonstrated her versatility in many cities in this country, went to Italy in March at the cabled invitation of Alfredo Casella, to take part in the spring festival in Rome of the Italian Modern Music Society. The singer won the admiration of the Italian composer last summer through her aptitude in reading his manuscripts, and after hearing her sing but once, made tentative suggestions for her return to Europe this spring. The only other woman on the program was Mme. Ghita Lenhart, Hungarian singer. Miss Gutman made her first appearance in Sala Sgambati, under the baton of Casella on April 9, winning high praise for her work in the performance of Pergolesi's "Stabat Mater." On April 30, Miss Gutman gave a recital in the Sala Sgambati under the patronage of Casella, presenting four groups of songs and arias that included a group of songs by American composers. As the result of her success, several other concerts were planning, including a recital in the Salle Comedie in Paris on May 23.

During her stay in Rome, Miss Gutman was the honor guest at a dinner and reception given by Elizabeth Van Deman, head of the American Excavations in Rome. Dr. Van Deman is known as the discoverer of the Temple of Vesta on the Tiber. She was also entertained at tea given in her honor by Mme. Nathan, wife of the late Mayor of Rome.

Miss Gutman will return to America

at the close of her tour, which will be either late in June or early in July. A third European concert series is being planned for next season.

## Fokine Joins Alviene School Faculty

Vitale Fokine, exponent of the Russian dance, and his wife, Vera Fokina, have become associated with the Alviene University School of Arts, where they will shortly begin rehearsals for a series of programs which students will present under Fokine's direction both in New York and nearby cities in the summer and early fall. The tour is now being arranged by the Alviene School. Mr. Fokine will give special attention to works of American composers.

## Witherspoon Assistant to Teach in New York Studios

Edith W. Griffing, who has been associated with Herbert Witherspoon as assistant teacher for some ten years, will conduct a summer class in the Witherspoon studios until Aug. 1. Mr. Witherspoon will be in Chicago again this summer.

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# Sacred and Secular Works Mingle in New Publications

By SYDNEY DALTON



HERE are, as usual, a number of good songs among the compositions reviewed this week. They are in a variety of moods, secular and sacred, but several of them will bear the attention of singers. However, the pianist and conductor are by no means forgotten, nor is the work of the teacher of piano overlooked. Some well known names are among the list of contributors, and musicians in several lines of the profession should find something they like and can use in their work.

"The Drums of the Sea," by Alice Barnett has been written another excellent song in her number for low voice, entitled "The Drums of the Sea" (G. Schirmer). The striking poem, by Frederic Mertz, finds its counterpart in the surging music, which rolls along like the beat of waves. This composer knows how to build effects, and there are evidences of considerable sureness in her technic. Contraltos and baritones alike should know this song.

Mother's Day Songs for Solo and Chorus. The majority of songs written in celebration of Mother's Day have, unfortunately, been unworthy of the occasion. As a rule, they are sloppily sentimental and banal. Three numbers appropriate for the day have been received—too late for timely review. They are slightly better than the average in certain respects. There is, for example, "Mother Mine," by E. S.

Hosmer (Oliver Ditson Co.), published as a solo, with keys for high and low voices, and as a mixed chorus. It is tuneful, simple and conventional. From the same press comes also "Mother—Angel and Queen," an arrangement by Arthur H. Ryder of a song by Ciro Pinsuti. In this mixed voice version there is a solo for soprano or tenor.

"Across the Fields," Song by Leland Clarke. There is brightness and verve in a song by Leland Clarke, entitled "Across the Fields" (Arthur P. Schmidt Co.), though it is rather over-optimistic. It sings of the out-of-doors in a buoyant, fervent manner, and therein lies its chief merit. There are keys for high and medium voices.

"Frasquita," a Piano Number by H. O. Osgood. H. O. Osgood has written many attractive songs and possesses a marked gift for melody. In a recent number for piano, entitled "Frasquita" (Composers' Music Corporation), he proves that he can write equally well for an instrument. The guitar-like accompaniment of this piece, its hesitant rhythm and sudden passionate outbreaks, combined with a striking melody and good workmanship, make it a particularly attractive number. It is not difficult, but it should not be attempted by the unsophisticated.

A Whim and a Kathleen Blair gives Love-Song for her musical impression of "A Whim" in a piece for piano with that title (G. Schirmer) in which she has written some tricky, but not particularly difficult, music. From the same press comes a "Canzone d'Amore," by William Lowitz, also for the piano, which is in the manner of the salon, with decidedly sentimental leanings. It is in the three-part song form, with an agitated middle section in triplets.

Dancing School Again H. O. Osgood as Interpreted has invaded the realm of teaching pieces with two numbers for piano, published in the same cover and under the general title of "At Dancing School" (G. Schirmer). Mr. Osgood has steered clear of the usual commonplace succession of stilted harmonies, injecting little touches of out-of-the-ordinary chords that should interest any imaginative pupil. The graceful "Valse Piquant" is well named, and the "Little Ballerina" is a brilliant three-page piece that should fascinate a fourth grade student.

A Book of Songs for Home and Kindergarten. Kathleen Malone Book for Home and Kindergarten" (G. Schirmer) is a welcome addition to the literature of childhood. There are forty-four pieces between the covers, subdivided under the titles "Exercise," "Seasonal," "Nature," "Instructive," "Humorous" and "Miscellaneous." The music is bright and entertaining and the texts are of the kind that will appeal to all young children. It is a worth while book of its kind.

Two Songs From Asolo, which has been his abiding place during the production of many songs, A. Walter Kramer sends out two short songs for medium voice, entitled "Dragonflies" and "Cuckoo Love" (G. Schirmer). Mr. Kramer is constantly showing new angles of his ability as a composer, and in these brief flashes there are not lacking evidences of a ripened and ripening art. They catch the spirit and meaning of the lyrics with such fidelity that they can, without hesitation, be called excellent songs.

"The Silly Isles," an Operetta by E. S. Hosmer. Those who have traveled to out-of-the-way corners of the globe may be acquainted with the locale chosen as the setting for E. S. Hosmer's operetta, "The Silly Isles" (Arthur P. Schmidt Co.). For the information of those who are not familiar with the neighborhood, be it said that the Silly Isles are in the Tropics and are completely surrounded by water. M. Josephine Moroney has written a lively book, humorous and

full of good jingles. Her characters are selected from well-known families, being Ila Nuncit, Willie Gether, Francois Izzienoble, Odea Sheezaweepe, Lillian-rose, James Henry West (a salesman), Horatius, still at his old job of keeping the bridge, Eyesac Sharp, Maili Mazili, Carrie Cature, Iva Story and Heazaloser, the last mentioned the Prince of the Silly Isles, whose fate seems to have much in common with that of many of his royal brothers of today. Mr. Hosmer's music is as jingly and as tuneful as the book. There are two acts, one laid in the Isles and the other in Switzerland.

A New Song by Frederick W. Vanderpool. Singers of any tessitura (it is published in four keys) are invited to inspect Frederick W. Vanderpool's new song of the sea, entitled "Home to My Joy and Thee" (M. Witmark & Sons). It is a rousing good song of its kind that should appeal particularly to baritones and basses. Mr. Vanderpool always writes catchy melodies, and this one is no exception to the rule. He knows what singers like to sing, and equally well what the public likes to hear, and plans his songs accordingly.

"Consecration," Sacred Song by William Lester. A new setting of Francis Ridley Havergal's well-known hymn has been made by William Lester, under the title of "Consecration" (Oliver Ditson Co.). As sacred songs go, this is a very good number and will doubtless find its way into the repertoire of many church soloists. The melody is sufficiently smooth flowing to be churchly, and the accompaniment is satisfactorily done for the organ.

Violin Mastery as Taught by Albert Stoessel. Albert Stoessel glances at the question from a different angle when he adds, parenthetically, to his book of "Essentials of the Violin," published in the Scholastic Series (G. Schirmer), the words "advanced studies for the preservation of violin technic." In his prefatory talk Mr. Stoessel remarks that "while modern research in the domain of violin technic has not led to the discovery of a magical touchstone that will enable one to become a master of the instrument without effort, it has brought about the recognition that the whole seemingly complex problem can be boiled down to a few fundamentals. He proceeds to reduce these fundamentals to fifteen pages of music, written in the form of exercises. It is a book that should interest teachers and performers alike.

A Song About Kissing, by Addison F. Andrews. According to Addison F. Andrews, "Kissing's No Sin," and he tells why in a song by that title, published in two keys, for high or medium voice (Oliver Ditson Co.). The question is discussed pro and con—but mostly pro—by that prolific poet, "Anonymous"; and Mr. Andrews' music, in a melodious and direct manner, seems to corroborate the arguments of the poet, whose only weakness is an occasional vagueness, due to his pronounced Scotch dialect. At any rate, the ayes have it, decidedly.

Cathedral Players Give Albany Opera. ALBANY, N. Y., May 30.—The Cathedral Players presented a comic opera, "Captain Crossbones in Old Havana," winning much applause. Margaret Ryan was heard in two soprano solos, "Long Ago in Old Havana," and "O for the Wings of a White Sea Gull," and a duet with Raymond Becker, tenor, and a trio

with Eugene McCarthy and Philip Gallagher. The annual concert of the choir of St. Paul's Episcopal Church was given in the parish hall, assisted by Edward C. Hinkelman, violinist. T. Frederick H. Candlyn, choirmaster, directed the choir which sang one of his compositions, "In Nicotina." John Dick sang baritone solos.

## PORTLAND CLUB IS HEARD

Oregon Singers and Guest Artists Are Cordially Greeted

PORTLAND, ORE., May 30.—The Apollo Club, W. H. Boyer, conductor, presented Ina Bourskaya, soprano, in the closing concert of its series. Her accompanist was Myron Jacobson. Concerted numbers were by MacDowell, Sabin, Grieg, Brewer, Friml, de Koven, Negro spirituals, and the impressive "Sunrise" by Podbertsky. Mme. Bourskaya made a pleasing impression in Italian, German and Russian solos. The accompanists for the Club were Edgar E. Coursen and William McColloch at the piano and Ralph Hoyt at the organ.

Frieda Hempel sang her Jenny Lind program with the artistic cooperation of Coenraad Bos, pianist, and Louis P. Fritze, flutist, recently. The exquisite sparkle of Miss Hempel's voice was heard in the Shadow Song from "Dinorah" and the "Herdsman's Song." Many encores were granted to the insatiable audience. Steers and Coman were the local impresarios.

Ella Connell Jesse, pianist, appeared in a program of modern music before the MacDowell Club recently.

Enid Newton recently played in piano recital, from the works of Beethoven, Schubert, Mendelssohn, Chopin, MacDowell and Debussy.

Roberto Corruccini presented a group of his vocal students in a program of excerpts from "Martha" and "Pagliacci." The Ellison-White Conservatory is giving a series of pupils' recitals.

JOCELYN FOULKES.

## Milwaukee Pianist Gives Recital

MILWAUKEE, WIS., May 30.—William Boeppler presented Ethel Silver in a piano recital, recently, assisted by Margaret Schmidt. Miss Silver was heard in Beethoven's Sonata "Pathétique," two Chopin studies, numbers by Liszt, Moszkowski, Leschitzky and the G Minor Concerto of Mendelssohn, with Mr. Boeppler at the second piano. Miss Schmidt sang numbers by Gounod, Chaminade, Graben-Hoffmann and R. Huntington Woodman, with violin obbligatos by Roberta Best. The concert was given in Conservatory Hall of the Wisconsin Conservatory of Music.

## Many Children in Virgin Islands Festival

VIRGIN ISLANDS, May 30.—Music Week was celebrated in the Virgin Islands under the direction of Bandmaster Alton A. Adams, U. S. N., and Capt. Philip Williams, U. S. N., Governor of the Islands, who made the week one of official recognition. Bells of all the churches heralded the event and ministers delivered sermons on music. During the week organ recitals and sacred concerts were held; military bands gave open-air concerts and thousands joined in parades; community sings were given; over 7,000 school children paraded and held open-air musical exercises, and musical essay contests were held in each school.

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## COMPOSERS' LEAGUE PLANS CHAMBER MUSIC SERIES

Koussevitzky and Mengelberg to Lead Ensembles in New Works—To Hear Arthur Honegger

The League of Composers has announced a series of three chamber orchestral concerts for next season, when distinguished conductors will prepare the programs. The first, to be given late in November, will be under the baton of Serge Koussevitzky, who will make his first appearance in New York outside the Boston Symphony concerts by permission of the board of trustees. He will lead an ensemble from the Boston Symphony in a program of new works by American and European composers.

The feature of the second concert, in December, will be Manuel de Falla's "El Retablo," which will be conducted by Willem Mengelberg, by permission of

the board of directors of the Philharmonic Society. Wanda Landowska will play the harpsichord in the miniature opera, which will be presented in full puppet regalia, with two sizes of marionettes and marionette staging, the singers taking their places with the orchestra. Plans for the third concert, in February, will be announced later.

The first concert of the season, in October, will give members of the League an opportunity to hear Arthur Honegger, French composer, in a program of chamber music by himself and his compatriots.

The magazine, first published by the League two seasons ago, will be known in the future as *Modern Music* and will develop the critical work undertaken in the form of the League of Composers' Review. It will appear every other month during the season, beginning in October.

## People's Chorus Holds Summer Events

The People's Chorus of New York, L. Camilleri, conductor, was announced to begin its summer session on the first Monday of June. Members are now preparing for an out-of-door concert which they will give on June 7 for the benefit of the patients of the U. S. Veterans' Hospital. Singers, professional and amateur, who would like to take part in this philanthropic event are welcome to join, and everybody with a desire to sing is also eligible to active membership in the chorus.

## Elaine Horton Fulfills Engagements

Elaine Horton, contralto and teacher, is bringing to a close an active season, in the course of which she was heard in many important programs. Among recent engagements have been a concert in Ridgefield, Conn., shared with Frederick Studwell and Clara Scranton Stud-

well; a joint recital with John Hand, tenor, in the Wanamaker Auditorium, and an appearance with the Adesdi Chorus in the salon of Chickering Hall. Miss Horton also gave a radio program from station WEAJ on the afternoon of May 18, singing songs in French, German and English.

## L. S. Fabri Removes Studio

L. S. Fabri, teacher of singing, with studios in Philadelphia and New York, has removed his New York studio from Carnegie Hall to the Metropolitan Opera House Building. He will meet his New York pupils on Tuesday and Friday afternoons.

## Marshall Monroe Heard in "Golden Legend"

Marshall Monroe, pupil of Adelaide Gescheidt, sang the tenor rôle in Sullivan's "Golden Legend," given at Dart-

mouth College, Hanover, N. H., recently, with a chorus of 100 and a large orchestra conducted by Frederick Longhurst. Mr. Monroe was also soloist with the Mozart String Quartet at the Community Festival presented by the Music Lovers' League, Union Hill, N. J., on which occasion he gave numbers by Strauss, Brahms, Bizet, Chadwick and Purcell.

## Pietro Yon Gives Impromptu Concert in Joplin

Late appearances of Pietro Yon, organist, included concerts in Joplin, Mo., where an impromptu program was arranged by several public spirited citizens; Pittsburg, Kan., where he opened the annual music festival with the inauguration of the new organ; Lincoln, Neb., where he gave a Sunday afternoon concert in the Catholic Cathedral; a second appearance in Kansas City, Mo., and his fourth annual visit to St. Peter's Church in Memphis, Tenn.

## Announces Special Summer Course in Gregorian Chant

The Pius X School of Liturgical Music at the College of the Sacred Heart announces a special summer course in Gregorian Chant, extending from June 29 to Aug. 7. The course will be in charge of the Rt. Rev. Don Ferretti, O.S.B., president of the Pontifical Institute of Sacred Music, Rome, Italy. Courses will be given also in Gregorian accompaniment, polyphonic music and the Justine Ward method.

## Martin Richardson Joins Artists' List of State Concert Bureau

Martin Richardson, tenor, who has been heard frequently in concert throughout the East, has been added to the list of artists being booked by the State Concert Bureau, which is arranging a series of appearances for him next season.

## CAPITOL PRESENTS OPERA

## "Trovatore" Given in Oratorio Form—Parisian Music Heard

S. L. Rothafel arranged a special prologue at the Capitol Theater last week which he called "Roxy's Gang in Montmartre." The setting designed by Clark Robinson was a replica of the Apache den in the feature, and local atmosphere was supplied by characters representing denizens of the Parisian underworld. The artists participating in the presentation were Gladys Rice, Margaret McKee, Nell La Mance, Lila Salinger, Hazel Simonson, Frank Moulan, Lieutenant Gitz-Rice, Arthur Lang, James Parker Coombs, Joseph Wetzel and Pierre Harrower, assisted by a chorus of thirty. The numbers consisted of "Gay Paree for Me," by the "Gang" and ensemble; "L'Amour D'Apache," danced by Doris Niles and Frank Moulan; "Mon Homme," sung by Gladys Rice; "I Am the Law," by James Parker Coombs and ensemble; a whistling solo by Margaret McKee, called "Song Bird"; "Marietta," a duet sung by Gladys Rice and Joseph Wetzel; Dance Montmartre, by the Capitol ballet corps; "Ma Cherie," by Lieutenant Gitz-Rice, and the ensemble and finale, "So This Is Paris," by Frank Moulan and entire ensemble.

A distinct novelty on the musical program was a group of excerpts from "Trovatore," which was presented in oratorio form, a new type of presentation for the motion picture theater. There were five principals, Caroline Andrews, Nell La Mance, Douglas Stanbury, Miriam Steelman and William Robyn. The orchestra, conducted by David Mendoza, had an important part in this portion of the program. Mlle. Gambarelli, prima ballerina and ballet mistress, was seen in the Valse from "Coppelia."

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## TREUMANN PUPILS HEARD

Doris Voester and Lina B. Miserendino  
Play in Chickering Hall

A piano recital by Lina B. Miserendino and Doris Voester, pupils of Edward Treumann, in Chickering Hall on the evening of May 28, was an interesting event. The recital was given for the benefit of the free scholarship fund which Mr. Treumann has instituted. Both pianists revealed polished technique and concert style, as well as realization of the emotional content of most of their numbers.

Miss Miserendino chose the Thirty-two Variations of Beethoven for a beginning, and managed to make parts of them almost palatable, which is no small achievement. A Chopin group revealed ability to produce a singing tone and the Study in F Sharp of Arensky and the Polonaise in E Flat of Moszkowski brought Miss Miserendino's section of the program to a brilliant close. Miss Voester was at her best in Chopin's thin Variations on "Je Vends des Scapulaires," and two numbers by a composer called "Shuman," "L'Alouette" by Balakireff (it sounds just like a theme of Glinka's) and the Caprice Espagnole of Moszkowski were also included on Miss Voester's list. W. S.

## Lynnwood Farnam Presents Pupils in Program of Organ Music

Pupils of Lynnwood Farnam gave an organ recital at the Church of the Holy Communion on the afternoon of May 26. With but one exception, those taking part were professionals holding important organ positions. They were Ellen M. Fulton, F.A.G.O., L.R.A.M.; Katharine S. Fowler, Alfred M. Greenfield, Olga Mendoza, Leon Verrees, Isabella R. Smith, Alexander McCurdy, Jr., and Hugh B. Porter. The program was made up largely of works by Bach and Vierne, with Boellmann, César Franck, Baumgartner, Karg-Elert, Dupré, Henselt and Gigout represented. Those who have heard Mr. Farnam play, would recognize certain of his characteristics in the playing of his pupils—effective registrations, without halting of rhythm, clean technique, discreet use of the vox humana and chimes and musicianly interpretations. The program offered sufficient variety to maintain the interest of the listeners and the performers were able to demonstrate the resources of fine organ music, which held the attention of a large audience.

G. F. B.

## Many Cities Hear Singers from Studio of Melanie Guttman-Rice

Singers from the studio of Melanie Guttman-Rice have been heard in recitals in various cities recently. Frances Newsum, soprano, gave a recital at the Scioto Country Club in Columbus, Ohio, on May 18. Isabel Wright, soprano, was heard in the high school auditorium in Pleasantville, N. Y., on May 6. August Werner, baritone, continues to delight the audiences at the Rivoli and Rialto Theaters. Philine Falco, mezzo-soprano, returned from a tour with the San Carlo Opera Company and has been engaged for the sixth time at Ravinia Park. Elizabeth Gergely has been one of the leading singers of the "Blossom Time" Company for three seasons. Merrill R. Dames gave a recital in the studios of Mme. Guttman-Rice recently, presenting a program of classic and modern numbers with E. Aldana Jackson at the piano.

## Amy Ellerman Re-engaged

Amy Ellerman, contralto, who recently appeared with the Symphonia Choral Society of Passaic, N. J., of which John Bakelaar is conductor, has been re-engaged for a concert to be given early next year. Miss Ellerman's final concert of this season was with the South Hampton Choral Club, Emery Handley, conductor, in a performance of Handel's "Judas Maccabeus," with Olive Marshall, Calvin Cox and Edwin Swain as the other soloists and William Thayer at the organ.

## David Zalish Presents Advanced Pupils in "Farewell" Program

Advanced pupils of David Zalish gave a piano recital in the Princess Theater on the afternoon of May 24. Several of the performers have been heard in recitals in the course of the season and all showed a commendable seriousness

of purpose and well-directed talent. Their further studies will be under the guidance of Ernest Hutcheson, at the advice of Mr. Zalish. Hence, the concert was a farewell to Mr. Zalish and a tribute to his sincerity in considering their best interests. Those who took part were Ethel Bramson-Katz, George Bagrash, Ida Kugelmass, Hilda Lichtenfeld, Edna Rosenfeld, Anna Schwerdlick, Ada Leibow and Pearl Weiss. The program included works by Bach, Beethoven, Liszt, Chopin, Rachmaninoff and others. A large gathering of appreciative listeners heard the concert.

G. F. B.

## Senior Students at Master Institute Give Season's Final Recital

Senior students at the Master Institute of United Arts revealed a high quality of training and musicianship in their final recital of the season on the evening of May 26. Those taking part were pupils of Maurice and Sina Lichtman, Ethel Prince Thompson, Esther J. Lichtman, Max Dittler and Edward Young of the piano faculty; Herman Rosen of the violin faculty, and Harry Reginald Spier of the vocal faculty. Those who participated were Sarah Feder, Elvira Schulman, Miriam Goldberg, Lillian Pearson, Shirley Reisman, Henrietta Hyman, David Galburt, Leontine Hirsch, Julius Manney, Martha Kleinert, Sadie Blake-Blumenthal, Rosel Golden, Henrietta Schmierer and Rose Saffin, pianists; Eva Spector, violinist, and Mrs. J. Hans, vocalist. Following the recital, those present visited the exhibitions of Corona Mundi and the Roerich Museum and also viewed the works of junior students in the painting and sculpture departments.

## Leon Carson Has Active Week

Leon Carson, tenor, has been heard in recent concerts, fulfilling three engagements in one week. He was soloist in the concert of the Woman's Club of Nutley, N. J., on May 21, singing an aria by Meyerbeer and a group of three songs, and was heard in a concert given for the benefit of the Fanny J. Crosby Memorial at the Waldorf-Astoria on the following day. On May 26 he appeared in a concert given by the Music Students' League of New York, singing two groups of songs by Bizet, Tirindelli, Schubert, Sanderson, Manney and Curran. Mr. Carson is being booked for a tour next season under the management of Roger de Bruyn.

## Three Pupils Sing and Play in Studios of Mr. and Mrs. Weston Smith

Mr. and Mrs. Weston Smith presented three pupils in recital in their Chickering Hall studios recently. Piano compositions by Bach, Tchaikovsky, Chopin and Rachmaninoff were played in a fine manner by Allan Gordon and Kenneth Wilson, the latter being only fourteen years old. Reginald Lum, a vocal student, disclosed a voice of rich quality in a group, and Mrs. Smith added as song group in her usual artistic manner. A large gathering of friends applauded the pupils in their various numbers.

## Marie Tiffany Ends Six Weeks' Tour with Minneapolis Symphony

Marie Tiffany, soprano of the Metropolitan, returned to New York recently from Minneapolis, where she completed a six weeks' tour with the Minneapolis Symphony as assisting artist in a performance of Pierné's "Children's Crusade" on May 15. Miss Tiffany was cordially received in all the cities in which she appeared. She was particularly impressed in Regina, where she sang before an audience of 6000 persons in the afternoon and an audience of 7200 in the evening. She will take a vacation during the summer, preparing her programs for next season.

## Spalding Commends Composer for New Work

A new violin work, "Fantasie Slav," by Michel Sciapiro, violinist and composer, is assured a place on important programs next season. Mr. Sciapiro has recently received a letter of commendation from Albert Spalding, who compliments the composer for having written an idiomatic and grateful violin piece. A number of other letters, praising the new work have also been received by Mr. Sciapiro. The well-known English magazine, *Strad*, recently accepted an article by Mr. Sciapiro on violin playing and practicing, which is to be used in one of their early issues.

## MANY SINGERS APPEAR

## Pupils of Harry Reginald Spier Fulfill Engagements in Many Fields

Louise Bavé, American coloratura soprano, whose appearance as *Micaela* with Bernardo de Muro at the recent performance of "Carmen" by the Manhattan Opera Company was one of the features of the evening, has been studying daily for the past two seasons under Harry Reginald Spier, vocal teacher. Charles Beach, baritone, is occupied throughout New England in concert and church work. Mr. Beach, who has been under Mr. Spier's instruction for but eight months, was recently offered a scholarship by the Eastman School of Music which he declined in order to

continue his work with Mr. Spier.

Anna Faith Williams, soprano, after three years under Mr. Spier, will soon sail for China where she has been engaged to sing and teach singing in the Y. M. C. A. branches in Peking. Virginia Shepherd, soprano, will sing in and around Richmond, Va., in June and July, returning for her fourth season under Mr. Spier in September. Doris Haslett, soprano, has covered the territory from Newfoundland to Bermuda and Porto Rico, in comic opera and vaudeville, this season. Mrs. J. Hans, scholarship pupil of Mr. Spier at the Master Institute of United Arts, has fulfilled many solo church engagements in Brooklyn. Owing to the large number of students enrolled, Mr. Spier's studios will remain open for four days a week throughout the summer.

## PASSED AWAY

## Louis Falk

CHICAGO, May 30.—Louis Falk, a charter member of the Apollo Musical Club, and for forty-eight years an instructor in organ at the Chicago Musical College, died here on May 26, at the home of his daughter. Mr. Falk first came to prominence as "the boy organist of Rochester, N. Y." in 1860, and came to Chicago in the following year. After studying abroad, he returned to Chicago, where he was known and honored as one of the city's most distinguished musical citizens. In latter years he had taught organ privately. The honorary pallbearers at his funeral included Frederick Stock, conductor of the Chicago Symphony; Felix Borowski, president of the Chicago Musical College; John J. Hattstaedt, president of the American Conservatory; General James E. Stewart; W. Frank Dunn, president of the Chicago Daily Journal; Adolph Brune, composer and theorist, and Maurice Rosenfeld, Herman Devries and Edward Moore, music critics.

EUGENE STINSON.

## Mrs. Jason Walker

MEMPHIS, TENN., May 30.—Mrs. Jason Walker, prominently identified with the musical life of Memphis, since 1900, died at her home here in her sixty-sixth year. Mrs. Walker was the founder of the Theodor Bohlman School of Music and at the time of her death was its vice-president and managing director. She was also the organizer and first president of the Piano Teachers' Association, the first president of the State Federation of Music Clubs, at one time the honorary vice-president and corresponding secretary of the National Federation of Music Clubs and formerly president of the Beethoven Club of this city. During the time when she was chairman of the National Committee on American Music, Mrs. Walker was instrumental in securing \$50,000 to pay for and produce the prize opera given in 1911. For several years Mrs. Walker presented prominent concert artists in Memphis.

## Margarete Goetze Kellner

ROCHESTER, N. Y., May 30.—Margarete Goetze Kellner, one of the best known musicians in Rochester, died at her home on May 26, after a long illness. Mrs. Kellner came to this country about twenty years ago from Germany, where she received her education as singer and pianist with the best known teachers in Berlin. She took a leading part in musical affairs here in Rochester for many years, singing with the Rochester Philharmonic Orchestra, the Rochester Symphony Orchestra and other organizations. She was an active member of the Tuesday Musicales for many years, serving as its president several times, and in other capacities. Mrs. Kellner was also active as a teacher and some of the best of the younger singers of the city were her pupils. She is survived by her husband, Dr. Hermann Kellner, and three daughters.

MARY ERTZ WILL.

## Pierre Augieras

ROCHESTER, N. Y., May 30.—Pierre Augieras, pianist and instructor at the Eastman School of Music, died on May 29, at the General Hospital, of pneumonia following an operation for appendicitis which he underwent a week ago. Mr. Augieras was born in Paris forty-one years ago and received his musical education in that city. He served all through the war, making an

outstanding record and winning the Croix de Guerre. After the war he was heard in concert here in Rochester while on tour and his playing was much admired. He is survived by his wife, who lives in this city, his mother living in France and one brother serving with the French forces in Africa.

MARY ERTZ WILL.

## Kanute Felix

MIAMI, FLA., May 30.—Kanute Felix died at his home in Larkins on May 26, at the age of seventy-three years. It will be recalled that he founded a Conservatory of Music in Miami about nine years ago and built a commodious building for it. The enterprise ran successfully for several years; in fact, until the building was so badly damaged by fire that Mr. Felix decided not to rebuild. Besides being a pianist of note, he was a good violinist and an artist whose paintings have been exhibited in Paris, London and Stockholm. After selling the Conservatory he retired to his home in Felix Park, just out of the city limits of Larkin. Mr. Felix was born in Motola, Sweden. He made frequent trips to Europe and to his old home in Sweden, the last of which was two years ago. He had been ill since February.

A. M. FITZPATRICK.

## Charles B. Lawlor

Charles B. Lawlor, composer of the song, "The Sidewalks of New York" which was used as a campaign song for Governor Alfred E. Smith of New York, died of heart disease at his home in New York on Sunday morning. Mr. Lawlor was born in Dublin, Ireland, in 1851, and came to this country in 1868. He worked first as an elevator operator in the old Prescott House at Spring Street and Broadway and later, went on the stage. "The Sidewalks of New York" was composed in 1894, and was first sung by Lottie Gilson in the old London Theater on the Bowery. It was composed in collaboration with James Blake and the two received \$5,000 for it. A part of the melody was incorporated in "Adventures in a Perambulator," a symphonic suite by John Alden Carpenter. Mr. Lawlor, who had become blind, is survived by his wife and two daughters.

## Maurice Anik

Maurice Anik, organizer and conductor of the Children's Orchestra of the Heckscher Foundation, died in the Beekman Street Hospital, New York, on May 22, a few minutes after having been run over by a truck at Frankfort and William Streets. Mr. Anik, besides conducting the orchestra, was a violinist of ability and had appeared with success in concert in the United States and Canada. No announcement was made at the time of Mr. Anik's death, in accordance with a wish expressed by him just before he died. He was to have been married in a fortnight.

## Clara E. Butterfield

EAST DIXFIELD, ME., May 29.—Clara E. Butterfield, senior member of the firm of E. A. and C. E. Butterfield, has passed away. Miss Butterfield was a graduate of the New England Conservatory having been a pupil of the late Stephen Emery and the late B. J. Lang. The older generation remembers her as an excellent teacher and organist. She gave up her career as a professional musician to enter her father's business but always remained an enthusiastic advocate of music.



# Ann Arbor Entertains Festival Artists



## CRITICS AND ARTISTS FRATERNIZE

A Group of Noted Guests at a Luncheon Party Given During the Ann Arbor May Festival by Earl V. Moore, Conductor, and Charles A. Sink, Musical Manager, at the Barton Hills Country Club. Among the Guests Were: H. E. Voegeli, Manager of the Detroit Symphony; Eric DeLamar; Mr. and Mrs. Palmer Christian; E. C. Moore, Critic of the Chicago "Tribune"; Ralph Holmes, Critic, Detroit "News," and Mrs. Holmes; Dr. and Mrs. Albert A. Stanley; Lewis Clements, Conductor of the Toledo Orchestra, and Mrs. Clements; Kenneth N. Westerman, Critic of Ann Arbor "Times News"; Otto J. Stahl; Mrs. George B. Rhead; Frederick Stock; Frances Peralta; Florence French, Editor, "Musical Leader"; Lawrence Tibbett; Mr. and Mrs. Theodore Harrison; Vicente Ballester; Mario Chamlee; Augusta Lenska; Henri Scott; Emily Stokes Hagar; Kathryn Meisle and Samuel Pierson Lockwood. At the Right Is a Photograph of Mr. Sink, Manager of the Series

ANN ARBOR, MICH., May 30.—The Ann Arbor May Festival, which closed here on May 23, included six concerts of great interest and a number of informal social events. One of the most interesting was a large luncheon party given by the conductor of the festival, Earl V. Moore, and Charles A. Sink, its manager, at the Barton Hills Country Club. Traditional differences between artist and reviewer were laid by for the nonce, while a notable group of soloists and writers for the press

made merry in the beautiful club grounds.

Outstanding among the festival events, in retrospect, was the performance of Rachmaninoff's setting of "The Bells." As reported in MUSICAL AMERICA last week, the soloists contributed notably to the effect of the performance. Emily Stokes Hagar, soprano, voiced in very beautiful style the solo measures of the second section. Rhys Morgan, tenor, and Charles Trowbridge Tittmann, bass, also gave excellent singing to the performance.

The local debut of Lawrence Tibbett, baritone of the Metropolitan, provided other matter for discussion. The playing of Ossip Gabrilowitsch, pianist, and Mischa Elman, violinist, were highlights of the period, and the final gala performance of "Giacinta" enlisted a fine cast, including Frances Peralta, Augusta, Lenska, Kathryn Meisle, Mario Chamlee, Vicente Ballester and Henri Scott. The Chicago Symphony, under Frederick Stock, played notable orchestral programs and accompaniments for other events.

## Mt. Vernon Festival Is Heard with Enthusiasm

[Continued from page 1]

voted to music for two violins, with Miss Lent and Mr. Ross, two exceptionally gifted young Americans, as the participants. Bach's Concerto in D Minor, and Sinding's Serenade, a suite in five movements, were supplemented by a group of solos by each musician. Leon Benditzky was the accompanist. Both artists made a fine impression.

Mme. Alcock sang in recital on the afternoon of May 15, accompanied by Edgar Nelson. A group of songs by Schubert and Brahms, another of Russian songs, a third of ballads and a final one, comprising three arias from "Samson et Dalila" were given with authority and fervor of style.

The Chicago Symphony made its first appearance in the third concert, on the evening of May 15. The overture to "Euryanthe," Mr. Stock's arrangement of a Bach arioso, Molto Adagio, played in memory of Armstrong Spear, a former patron of the festivals, and Schumann's First Symphony were played in the first half of the program. Glazounoff's "The Spring," Borodin's "Sketch of the Steppes of Central Asia," the movement from Rimsky-Korsakoff's "Scheherazade" Suite entitled "The Young Prince and the Young Princess" and Tchaikovsky's March Slave occupied the concluding portion of the list. The orchestra was in admirable form and Mr. Stock and his men were heartily greeted.

Mr. Gordon, concertmaster of the Symphony, was soloist at the matinee concert of May 16, playing with much beauty of tone and impetuosity of style, Saint-Saëns' Concerto in B Minor.

The orchestral numbers were Beethoven's Overture to "Die Geschöpfe des Prometheus," Ralph Vaughan Williams' "London Symphony" and Alfvén's Swedish Rhapsody, "Midsummer Wake." Mr. Stock repeated the first movement of the symphony at the audience's vote of its favorite portion.

Harty's oratorio, "The Mystic Trumpeter," set to a text by Walt Whitman, was the sixteenth choral work presented at these festivals, according to the useful summary of the festival's choral and orchestral works which found a place in the program-book. It is one of the most advanced works the festivals have produced, and, while difficult to follow, proved of great interest to the loyal audience. Mr. Koch's singing of the solo baritone part was in fine style. Mr. Weiss's conducting was of a most lofty and capable sort, and at Mr. Stock's instigation the audience rose to honor the participants. Following the oratorio, the orchestra played Spinelli's prelude to Act III of "A Basso Porto," Palmgren's Four Symphonic Pictures, "From Finland," and Victor Herbert's "Irish" Rhapsody.

Horace A. Miller officiated as organist, and Mildred Roberts as pianist.

## Omaha Organists Choose Officers

OMAHA, NEB., May 30.—Martin B. Bush was elected dean of the Nebraska Chapter, American Guild of Organists, at the annual meeting. Dr. J. M. Mayhew of Lincoln was elected sub-dean. Vernan C. Bennet was chosen secretary-treasurer, and the Rev. Stephen E. McGinley, dean of Trinity Cathedral, chaplain. Ben Stanley was elected registrar, and Eloise West McNichols, librarian. MARGARET GRAHAM AMES.

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## Mary Garden Opens Longone Opera Season in Paris

PARIS, May 29.—Mary Garden appeared in Paris for the first time in seven years at the opening performance of the opera season at the Gaieté-Lyrique, managed by Paul Longone. Miss Garden was the *Fiora* in Montemezzi's "L'Amore dei Tre Re," and her performance was greeted by public and critical enthusiasm. Virgilio Lazzari and Fernand Anseau both, with Miss Garden, members of the Chicago Civic Opera, sang the other principal parts and Roberto Moranzoni conducted a spirited performance. Italo Montemezzi appeared in a stage box and acknowledged an ovation. Among the American artists scheduled to appear with the Longone company at the Gaieté-Lyrique are Charles Hackett, Queena Mario and Lucille Chalfant.

Couchman sang *Wolfram* and Mr. Mace, *Walter*.

"Carmen" was given two performances, the title rôle being sung at the first performance by Mrs. William E. Lyons, who suited the part admirably. Stanley Deacon, as *Escamillo* at both performances, used his voice with artistry. Walter Wheatley was heard to great advantage as *Don José*. Winifred Goldsborough as *Micaela* was warmly applauded, making the most of the rôle. The principal change in the alternating performance was the singing of the title rôle by Mrs. Allen Taylor. She excelled her fine performance of last season. Leah Wheeler was the second *Micaela*.

The double bill included "Cavalleria Rusticana" and a condensed version of "Trovatore." Gladys Cranston as *Lenora*, gave a finished, effective delineation of the part. Catherine Rue Rolling was an excellent *Azucena*. Walter Wheatley was a satisfactory *Manrico*. Ottley Cranston as the *Count di Luna* acquitted himself with distinction. Hazel Bowen was *Inez*. Grace Nelson McTernan's *Santuzza* was well sung. Russell Rizer's tenor voice of fine quality was suited to the part of *Turridu*. Mr. Couchman was *Alfio* and Mrs. George Waldron, *Lola*.

The ballet through the week was excellent, directed by Marie Kelley. Principals were Mildred Lyons, Luella Lee, Rita Peuschal, Veva Burns and Dorothy Lott.

Minor rôles in the operas were assumed by Robert Phillips, Mary Becker, Marie Silverfield, Grace Duysing, Ethel Phillips, Thomas Hamilton, Charles Smith, Charles Stickel, Charles Hickey, Wilson Larmor, Paul Smith, Lillian Schlichting, Helen Hayes, Alma Czech, Verlyn Webb, A. E. Harley, Richard McChesney Miller, Cleo Salisbury, Lawrence Kinney, Dorothy Ehle, A. W. Hunt, Paul Smith, Gladys Morrison, Corinne Freeman, Josephine Redmond, Ruth Herbert, Constance Ferlet, Mrs. Robert Peden, Eugene Bredouw, Francis Pallister, Helen Fitzpatrick, Elizabeth Watkins, Herbert Fraher and Fred Cornwell.

Emma G. Cook was associate manager, William J. Mack, technical director and L. Bussolari, concertmaster of the orchestra. BLANCHE LEDERMAN.

Esther Dale will sing in recital at Portland, Ore., on June 6, as guest artist at the Biennial Convention of the National Federation of Music Clubs.

## Kansas City Civic Opera Registers Fresh Success

[Continued from page 1]

formances. This opera drew the largest audiences, many persons being unable to gain admission. Mrs. Allen Taylor, who has been deservedly praised for her valuable artistic and material support of the company for years, added another triumph to her list of rôles as *Elizabeth*. She adapted her voice perfectly to the part, singing with impressive beauty. Her characterization reached fine heights, and the audience was emphatic in its approval. Walter Wheatley, tenor, guest artist, who has sung the last few seasons with the company, was *Tannhäuser*, singing the rôle at both performances. He was particularly effective, vocally and histrionically, in the second performance. The *Wolfram* of the first performance was Stanley Deacon, who sang and acted with distinction. Dorothy Opplyn, making her debut with the company, was *Venus*. She sang brilliantly and acted with dramatic intensity. Mr. Cranston was the *Landgrave* and F. R. Walrod, *Walter*. At the second presentation of the opera, Gladys Cranston, who returned to Kansas City from London to cooperate with her parents during the season, made her professional debut as *Venus* and was given a cordial welcome. The high standard of her work was acclaimed. Mr.

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